

RECORD RESEARCH

THE MAGAZINE OF RECORD STATISTICS AND INFORMATION

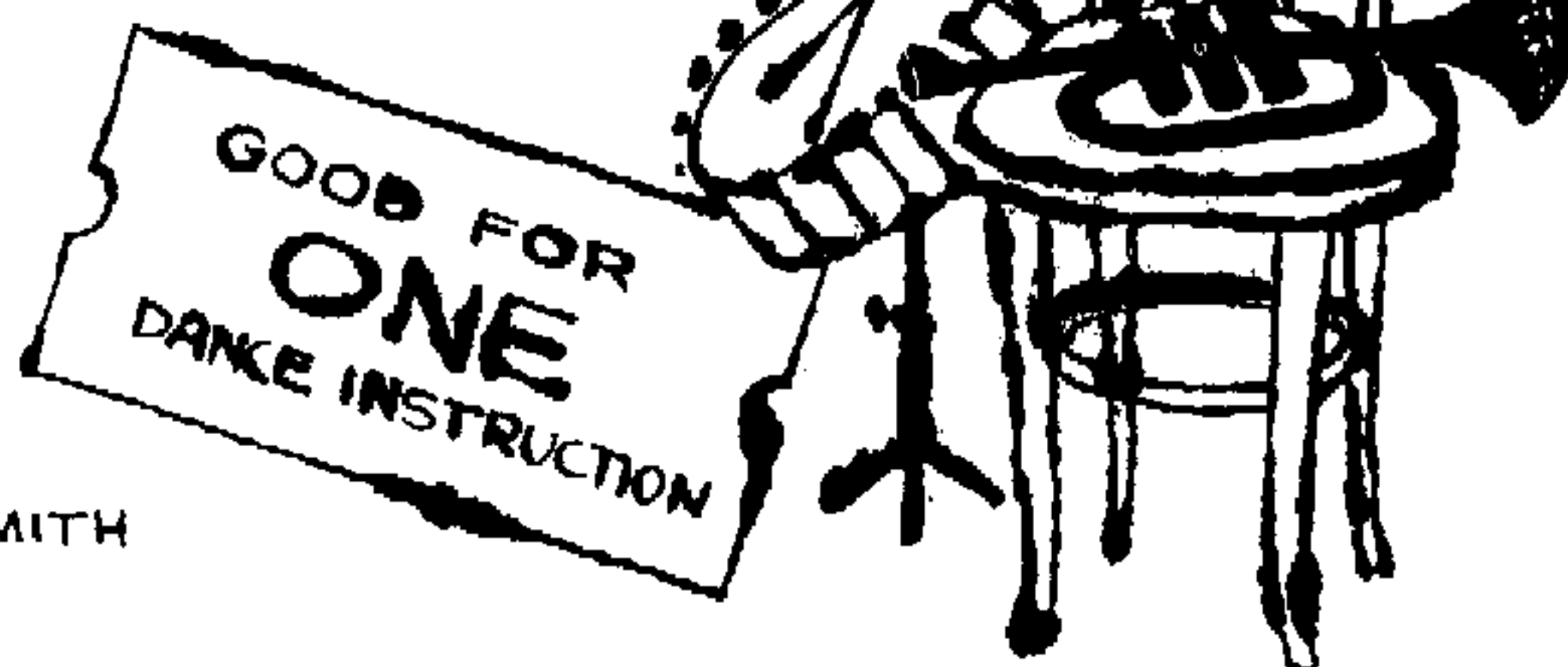
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"THE EMERSON RECORD ISSUE"

November/December 1956



A NIGHT AT THE NEW GARDENS



by ERNEST R. SMITH

When jazz fans get together, it always seems inevitable that a lot of well-worn things get discussed over & over again. And if the talk goes on for any length of time, sooner or later someone will remark "Why in the hell didn't Tony Jackson ever cut a record?" ... "I wish I could have been at the Stockton Club when Bix blew all those choruses on China Boy." ... "What would you give to have been able to record Buddy Bolden?" ... "What-ever happened to so and so?" And because of one of these conversations, on the night of March 7, 1956, we found ourselves climbing the stairs to the New Gardens Taxi Dance Hall.

At the top of the stairs, you face a brass-barred ticket window... Admission, \$1.20. For this price you receive four tickets that entitle you to "dance instruction" and admission to the dance floor. For another quarter you check your hat.

As you pass onto the dance floor, it strikes you as nothing unusual except that you get a strong feeling that this place has been here a long, long time. Inside, the lights are so few that each bulb looks lonely in its socket. The whole place has a worn look about it like a carny merry-go-round that didn't get a coat of paint in years. We make our way to the far side of the hall.

There's a long yellow polished floor punctuated with two central pillars. From the ceiling, hangs the inevitable mirror-faceted ball, slowly revolving and throwing bright circles of light across the walls.

At one end of the floor, there are brass railings to separate the dancers from the patrons. Behind this; tables, chairs & near the back, a low plaster wall which again separates the girls from the patrons during intermission. Along one wall there's a lengthy bar. A lone bartender is talking to a few customers who prefer to sit this one out. Most of the patrons are crowded around the perimeter of the floor eagerly hot-eying the girls. The dancing is slow and deliberate & none of the steps will ever show up in an Arthur Murray course. This is a place for lonely men who long ago loved their last love or for young men who are freshmen still trying to get their diplomas.

At first hearing, the music is nothing special. You've heard the tunes before, played in the same way in a dozen other places and yet... as your ear sharpens, it's the beat that gets you. It's a beat that, just around the edges, nudges your memory into recall. If you close your eyes & just listen to the

shuffle of feet and the beat, word pictures about other dance halls begin to take shape. But most of all, you get a feeling, you've heard this beat before... a little bit clearer, a little sharper, a bit rougher... but you've heard it. And, you are not wrong. For in that band sit some of jazzdom's royalty, their purple a bit faded perhaps, but none of the feeling is gone. Musicians who had thrilled other dancers in other times... Some who were there when jazz was still young, rough and heady with its own newness & success. It was that jazz that King Oliver played when his name was the name in the dancehalls of Chicago. Its also got some of the beat that Fats Waller strode into his fame with... that beat which Fletcher Henderson exploded in dance hall after dance hall across the country... the kind of beat that Clarence Williams nailed his arrangements to... a beat that is hard to keep down because it has a persistence that can't be denied for long.

But you're still a bit ill-at-ease, because this is a new experience & how many times have you been to a taxi dance hall? The girls come over & try to hustle you for a dance & you make excuses about coming to hear the music. They think you're crazy. Finally there is an intermission and the musicians get up to take five. You yell across the extent of the floor & catch their attention. The trumpet player starts toward you. Introductions are made. Suddenly the past has become the present. The man is Eddie Allen... of Clarence Williams Washboard Five fame. He is the man who played with King Oliver on recording dates. The same Eddie Allen who spent a couple of years playing with, what for many years was one of the main arterial routes that supplied the North with its jazz lifeblood, the Streckfus Line riverboat. We ask about the rest of the band.

Floyd Casey, the old Clarence Williams' washboarder, is on drums. Rudy Powell is on alto-sax. The same Rudy Powell who blew with a roster of names that looks like a "WHO'S WHO" in jazz; Cliff Jackson, Claude Hopkins, Fats Waller, Andy Kirk, Don Redman, Cab Calloway, Fletcher Henderson & Eddie South. Abe Bolser's on bass, once with Page's Blue Devils. Benton Heath is on piano and he's the leader. They say he's been here for over 20 years.

There isn't much time to talk because the management likes to keep things moving & the intermissions are short. You ask if the band couldn't play a "slow-drag" or a blues like they use to but Allen is hesitant... I'll see

what I can do boys but I can't promise, the management's got a policy here and we have to be careful...."

You wait through two long sets where nothing happens and you spend your time watching the dancers and the girls. During the intermissions, the musicians talk of old times & the conversations are full of nostalgia. Ed Allen talks about his Clarence Williams days & how he would like to have some of his recordings, especially his first, "Old Folks Shuffle", which he made back in 1926 for the Okeh record. Rudy Powell remembers making his first recording with Cliff Jackson's Crazy Cats. He was with Dave Nelson on some Victor dates in 1930-31. He recalls a date in Sweden in 1937 where Kenny Clarke played vibraphone. His favorite clarinet is Benny Goodman. He has a high regard for Edmond Hall and Buddy DeFranco. Artie Shaw gets a favorable mention, particularly when it came to show tunes. Floyd Casey recalls his initial recording. It was back in 1926, St. Louis, and an Okeh recording expedition was concentrating on recording the best Western talent, people like Charlie Creath, Victoria Spivey & Lonnie Johnson. Floyd, who was a member of Powell's Jazz Monarchs at this time, made his first record for Okeh as the Powell group was also summoned for recording purposes by the Okeh expedition. These fellows are just loaded with fascinating reminiscences about New Orleans, St. Louis, Memphis & Kansas City. Jelly Roll, Benny Moten, King Oliver, the great Bessie, Ma Rainey, Clarence Williams, Louis Armstrong & so many others were part of their careers...

Again we ask for a tune in the old stomp style but they've got a job and the management doesn't like their policy tampered with.

Why do these men play here? They all say the same thing. "It's a steady living." An occasional recording session or a few gigs around town isn't enough to keep a man going. As one of them put it, "With this job, if I meet you on the street, I can invite you into a place for a beer or a cup of coffee and I know I got the money to pay for it." It's as simple as all that. It's an old story.... Fame, contracts, records, good days & then, obscurity. Their solos are still discussed & the merits of their records are hotly debated. Some of their things are collector items but none of this puts money in the pocket or butter on their bread.

Finally, around two in the morning, the crowd has thinned out & the girls are finding it tough to get a dance. Most of them are just standing on the floor waiting for those last few guys with their last few tickets. The band starts up on another set, but the first few notes tell you this is not the kind of the music they've been playing all night. And the tune, "Squeeze Me".... they're kicking it off in the best jazz tradition. Allen gets off a chorus that even turns the girl's ears. Powell takes one too and behind him, Casey, Bolser and Heath set a steady rocking beat, the best you've just managed to catch a bit of earlier in the evening. After that, they go through a whole set. Rosetta, Chinatown, Someday Sweetheart, Body and Soul, Stompin' At The Savoy & Basin Street. And you have to applaud because this is what you've been waiting for all night. We say our farewells, the band is glad we enjoyed it. We promise to be back.

As we head for the door, we pass out our tickets to the girls, grab our coats & head down the stairs. Outside, the street is almost deserted. We start for the corner luncheonette and some coffee, knowing we had heard some great men play the kind of music they know best.... jazz.

THE EMERSON DIARY

Compiled
by
Bob Colton
and
Len Kunstadt

We herewith present a historical across-the-board survey of the Emerson Phonograph Record Company. Few of us actually have cognizance of the fact that the huge Emerson Corporation which today is one of our leading manufacturers of TV, Radio and sundry products originally began its business as a manufacturer of phonograph records and phonograph players. Under the astute leadership of pioneer, Victor H. Emerson the company began its activities in 1916.

Record Research has dug deep into trade journals, magazines, supplements, throwaways catalogues and newspapers for source material on the growth of the Emerson concern during its earliest years.

The following account places main emphasis on the Emerson Phonograph Record (1916-1925). It is our intention to complete this survey within three segments.

The Emerson Diary Begins

June 14, 1916

The Emerson Record is a Universal Record because it plays with the sound box in either direction (no attachments necessary except on one positive feed machine) 25¢.

When Victor H. Emerson says he will solve a Phonographic problem—he does it. In the Phonograph industry he speaks with the voice of authority. His rare inventive genius backed by 17 years experience as General Manager of the Recording Department of one of the largest phonograph companies has made his achievements possible. Some months ago he promised that he would produce a record which could be played on any type of Phonograph, vertical or lateral. He said, "I will produce a Universal record."

He has done exactly that thing. It is no longer a theory, it's a fact. We are producing these records in increasing volume. Our production is not a promise, it's a reality. The possibilities of this 25 cent record business are tremendous. Small investment, satisfactory profits, quick turnover are the merchandising advantages of the Emerson proposition.

The Emerson 25 cent records, full 7-inch, music both sides, are a class by themselves. Playing three fourths the time of a standard 10 inch record. Never before has such a record value been offered the public at such a price.

Remember the Emerson Records are Universal & can be played on all types of machines without an attachment (except one with a positive feed). They produce equal tone volume whether the sound box is in the vertical or the horizontal position.

July 26, 1916

EMERSON ASKS \$100,000 WATERSON ACCOUNTING. Summons and complaint in an accounting action seeking \$100,000 under an alleged agreement splitting the profits of the sale

of "Little Wonder" records has been filed in the County Clerks office in New York by Victor H. Emerson of the Emerson Phonograph Co., against Henry Waterson, manufacturer of the "Little Wonder" 10 cent record.

The complaint sets forth that 20,000,000 "Little Wonder" records have been sold by the defendant and that agreement has been entered into by him with the plaintiff, whereby the latter was to receive one-half, or one-half cent of the originators royalties accruing from each sale. Mr. Emerson asks for \$100,000 or one half the sum accruing from the sale of 20,000,000 records. His complaints aver that as "the father of the ten-cent record," he delegated the "Little Wonder" privileges of the American Phonographic Co. to Mr. Waterson, & subsequently assigned his agreement to the Emerson Phonograph Co.

The case has not yet been docketed for trial.

August 16, 1916

A STATEMENT BY THE EMERSON PHONOGRAPH CO.

"In view of certain mis-statements regarding the affairs of the Emerson Phonograph Co. we deem it advisable to make public the following facts:

The Emerson Phonograph Company is now the fourth largest producer of phonograph records in the United States.

Its present output is 20,000 records per day & the company is showing a steady increase in production. Arrangements have been completed whereby this will be increased to 50,000 records per day during the fall season.

With the exception of Victor & Columbia Records, the Emerson is the only record made in this country that will play on Victor and Columbia machines without the use of an attachment. As the great majority of phonographs in the United States are of these two makes, the Emerson Phonograph Co. thus reaps an enormous advantage.

Emerson Records are made under U.S. Patents No. 639452, which are owned by the Emerson Phonograph Co. These patents & subsequent patent claims for improvements are carried on the company's books at a figure far below their actual value, for in the opinion of experts the right to manufacture a record that will play the Victor & Columbia could not be purchased for many millions of dollars.

The value of Emerson patents is proven by applications received from the manufacturers desirous of entering the field, & who therefore seek the right to make records under Emerson patents. These applications have been refused, although they would mean a large revenue to us.

The Emerson Company has established in N.Y.C. its own recording laboratory. electro-plating plant and complete equipment for the making of the original records in wax to nickel-plated dies which are sent to the pressing plants and from which the commercial records are pressed. The laboratory and plating plant are equipped to turn out five

times the present record capacity.

Owing to the rapid expansion of our Record business, it was for our best interests to concentrate our efforts on the manufacture of records, for which there is an overwhelming demand, & which business is extremely profitable. In the meantime, owing to the great advance in the cost of labor & materials, the manufacture of cheap phonographs, which was one of the Company's original purposes became unprofitable. As these machines were made for us under contract and involved only a small investment in dies, tools, etc. & now in machinery we discontinued the manufacture of cheap phonographs.

Emerson Records retail at 10¢ and 25¢. The Emerson 25¢ Record, music on both sides, is recognized as the greatest value in the phonograph industry, & is without a competitor. Its success is sensational, both from the standpoint of volumes of sales and the satisfaction to the purchaser. Emerson Records are sold by retailers everywhere. We are securing new dealers every day, and old customers are constantly reordering in increased quantities.

The growth of the business has made it necessary to establish branches with local managers, each in charge of a sales force, in Boston, Philadelphia, Chicago and San Francisco. A force of 30 salesmen now on the road will shortly be increased to 50. From all indications the Company's capacity will be taxed to keep up with demand during the fall season. August sales are 125% ahead of the best previous month. The company allows no discounts & sells net cash in ten days, thus turning its money over 2 or 3 times a month."

EMERSON PHONOGRAPH CO., Inc. N.Y.

Sept. 20, 1916

LOUIS MANN GOES ON RECORD.

Louis Mann is America's greatest character comedian and one of Broadway's leading stars His clever dialect and remarkable humorous stories have brought ripples of laughter all along the Great White Way—the country's center of amusement. COHEN ON THE TELEPHONE is the title of Mr. Mann's first Emerson production. It will be released shortly.



Oct. 18, 1916

Only 6 months on the market & a tripled capacity still finds the demand for Emerson Discs far beyond the supply. Last month we added 15,000 more square feet to our capacity. Even with this additional space we are already feeling the necessity for more room. This truly is a record Record business.

Oct. 18, 1916
CLEVELAND, OHIO..EMERSON RECORDS IN BIG DRUG CHAIN.

During the past few weeks the demand for Emerson records has been even greater than was looked for in connection with the placing of that popular record with the Ten Standard Drug Co. stores here. This firm admits that it had never realized until of late the possibilities in this field, particularly with a record of this character at a price that is bound to appeal to most owners of phonographs, which proves that the Emerson people have an article where quality meets price.



All Star Trio

Nov. 22, 1916

Mr. Riesenfeld is a great Orchestra Director. He knows how to effect spiritual communion with the great lay audiences. At the Rialto Theatre, N.Y., he has gained an enormous following, because he gives the people what they want and is raising the standard of music.

Mr. Riesenfeld has been engaged to direct the Rialto Orchestra for the Emerson Phonograph Co. His new 25¢ double discs are remarkable for their quality.

Dec. 20, 1916

Among the Emerson Stars:

-Van & Schenck whose rollicking numbers are featured in the December Emerson catalogue, are one of the headline acts in the big new production of "The Century Girl" at the Century theatre New York

-Sally Hamlin, the little girl who made the Christmas recitation for Emerson recently appeared at the Globe music club in the New York Public library where she was recalled a score of times.

-Vernon Dalhart, who's high class Emerson records are so popular, is a member of the Chicago Opera Company and has been star of "Pinafore" production which appeared recently at the Hippodrome.

-The Avon Comedy Four, recently added to the Emerson gallery, are at the present time touring the country on the Keith and Orpheum circuits.

Dec. 27, 1916

This being the time when New Year's Resolutions are in order, I wish to "record" the following in behalf of the Emerson Phonograph Co.:

In 1917 we intend to improve our quality beyond anything that has yet appeared under an Emerson label. Next we shall vastly increase our production. The demand for Emerson Records has been miles beyond our ability to supply. "At least 100,000 records per day" is our motto for 1917, although we are equipping for a very much larger output.

Our search for genuine artists will continue -not those whose reputations spring up in the morning & perish at night, but the kind that when once heard create a demand for more of the same voice. Emerson's hat is in the ring, & we are going in after it with both feet.

With many thanks for your co-operation during the past year.

Emerson Phonograph Co.
R.D. Wyckoff
Treas. & Gen. Mgr.

Jan 3, 1917

EMERSON SALES CONVENTION A ROUSING SUCCESS. A sales convention was held during the latter part of the week at the offices of the Emerson Phonograph Co. No. 3 West 35th St. N.Y., the program covering three days replete with interest and novelty.

Hugo Riesenfeld, conductor of the famous Rialto Orchestra directed the artists through several operatic selections. Malvin Franklin composer of lighter music, charmed the men with pleasing members at the piano and both Vernon Dalhart and James Doherty roused noisy enthusiasm by their rendition of some ballads.

Feb 7, 1917

A. BERGH JOINS EMERSON RECORD FORCES.

Musical America will hear with much satisfaction of the appointment of Arthur Bergh, the eminent American conductor & composer as one of the Conductors of the Emerson Phonograph Co. Inc. of New York. Associated, as he will be, with Hugo Riesenfeld, one of the other musical directors on the Emerson staff. Mr. Bergh will bring to Emerson records a long & successful experience in talking machine lines.

Some years ago when Thomas A. Edison was working upon his talking pictures, it was to Arthur Bergh that the old wizard looked for advice and assistance on the problems of proper recording and on the matter of minutely synchronizing the record with the picture.

Mr. Bergh's musical career has been closely associated with the history of record making. He knows every step in the entire cycle of operations in the production of the record, from the moment of its inception to its final shipment. In fact, he has contributed no little toward the improvement of methods of reproduction. Mr. Bergh's success as a composer & conductor has constantly held him in the public eye. For 6 years he has been known through his work in the Municipal Concerts of New York.

"Thou Art My Best" & "The Night Rider" are 2 of his best compositions, although the work for which he is best known, is his dramatic

setting to Poe's "Raven", sung by David Bispham and others. He directed for all the cylinder records and hundreds of disc records for the Columbia Graphophone Co., and during the last seven years has been connected with the Pathe company, the Boston Talking Machine Co. and others.

Feb. 7, 1917

EMERSON RECORDS NOW PROTECTED BY BROAD PATENTS.

The United States Patent Office allowed on January 23, 1917, a patent whose claims are immense and sweeping importance. Patent No. 121-3468, awarded to Victor H. Emerson & assigned to the Emerson Phonograph Co. Inc. firmly entrenches the Emerson Phonograph Co. in the field so long dominated by the Victor and Columbia Companies.

Under the terms of the patent, the trade now recognizes that Emerson Universal Cut Disc Records represent a new type of sound records.

Before Victor H. Emerson conceived this epoch-making improvement, it was necessary to use different records for different machines, or to apply devices for the reproduction of music on hill and dale or lateral cut records. The Emerson Universal Cut Disc Records may be played on any machine, with the exception of the Edison, which requires a record made expressly for it, or an attachment.

The Emerson Company has grown amazingly. It is now the third largest producer of disc phonograph records in the world. New arrangements will shortly greatly multiply that production.

Feb. 14, 1917

No activity inaugurated by a commercial musical enterprise has ever created the tremendous discussion, as that with which "Emerson Discovering Musical America" has been met. The newspapers & magazines are devoting columns of space in tribute. Foremost educators artists and managers have come forth with fullsome praise.

May 2, 1917

There are 8 reasons for handling Emerson Records-8 selections for \$1.00.

May 30, 1917

Emerson Records now for the first time bring Stage-land, Music-land & Opera into everywhere in Greater N.Y. tonight amid the comforts of your home. Broadway's stars will sing for you and entertain you & your guests for one eighth the price of a theatre ticket -25¢.

Irene Franklin, Nat Wills, Van & Schenck, Henry Lewis, Sam Ash, Ed Morton, Al Herman, Marie Fenton, Ada Jones, Jules Levy Jr., Hugo Riesenfeld's Rialto Orchestra, Avon Comedy Four, Fred Van Eps, Banjo Wallace's Jazz Band and David Hochstein- these are just a handful of the Emerson celebrities that will sing, talk or play their way into your heart on Emerson Records.



AVON COMEDY FOUR

Joe Smith, Billy Murray, Irving Kaufman, Dale

Emerson
Records

Why pay 75¢ for records, when you can get Emerson Double Disc Records of famous artists at 25¢.

May 8, 1918

The Emerson Phonograph Co., N.Y., manufacturer of the Emerson double disc records announced yesterday, the appointment of H.T. Leeming as general manager of the concern.

Mr. Leeming assumes his new duties next Monday. In announcing the appointment of Mr. Leeming, R.D. Wyckoff, treasurer of the company who until the present has had charge of the general management, stated that Mr. Leeming would have full power as managing director, reporting to the board of the company. Mr. Wyckoff is to continue both his financial interest and the fiscal direction of the corporation. The acquisition of Mr. Leeming is predicted upon the extensive growth of Emerson business for the past year or more. The company has developed 3 for \$1.00 and 65¢ records as staples and the combined duties of treasurer and general manager proved inconsistent with the many interests of Mr. Wyckoff.

Mr. Leeming is one of the best known figures in the national talking machine trade. For over 12 years he was connected with the phonograph division of Thomas A. Edison, Inc., Orange, N.J., rising to the assistant sales management of that division. He later became director of sales of the Solophone division of the Hallet & Davis Co., prominent Boston piano manufacturers & more recently has been identified with sales promotion of the Pathe Freres Phonograph Co., Brooklyn.

During this period Emerson concentrated on newspaper advertizing. Due to the unavailability of these newspapers, there is a scarcity of source material for the 1918-1919 period appearing herewith in this diary.

January 22, 1919

Plans for the international development of the Emerson Phonograph record, and corresponding upbuilding of its domestic sale are in process with the Emerson Phonograph Co., 3 West 35th St. N.Y. With regard to the progress of the line in this country, a definite campaign has already been put into execution.

For foreign sales, the organization of Emerson International Inc., was concluded at a dinner in New York a few days ago, attended by a group of well-known capitalists and the Emerson officials. Associated in the direction of the new enterprise will be, among others, J.T. Smyth, an officer of the Scandinavian Trust Co. of New York & C.L. Seiler a prominent business man of Manhattan, along with R.D. Wyckoff, Victor H. Emerson & H.T. Leeming, Emerson Phonograph Co. officials. The purpose of the new corporation is to promote the sale of Emerson records upon a substantial scale throughout the world & to that end an amount of expert talent will be enlisted.



EVA LEONI

Coloratura Soprano

Exclusive Artist for the Emerson International Records

TRADE *Victor-H. Emerson* MARK

January 22, 1919

The new 10 inch Emerson record to retail at 85 cents is proving to be a big sales winner that it was expected to be, making with the nine-inch, seventy-five cent double-disc a generously proportioned and well balanced line.

Feb. 5, 1919

EMERSON STARS WELCOME RETURN OF SOLDIERS.

Happiness and good cheer were brought to Camp Merritt last Wednesday, by a galaxy of stars who went over with Emerson Phonograph Co. officials to entertain the boys, just back from overseas. The boys packed the large auditorium to full capacity; the place seemed too small to hold the many pleasure-seekers in khaki.

The program included champion banjo player, Fred Van Eps, accompanied on the piano by Arthur Bergh, the much admired musical director. The lively strains from Mr. Van Eps instrument, made the pedal extremities of the boys restless & they could not "make their feet behave". The program continued with vocal selections by Charles Hart, the well known, silver-voiced tenor, Madame Alice L. Mertens, celebrated contralto-well known in the realms of Gotham-& then the big baritone voice of Royal Dadmun sounded forth its harmonious tones & captured the unanimous approval of the appreciative audience.

As a befitting finale to the evening's entertainment Arthur Fields-the man who sings English that can be understood-& Monroe Silver, the monologist, well known in every house where phonograph records are made, and then the fun man-Billy Murray, the man who makes records laugh-finished the evening, amidst a storm of applause that resembled an American artillery preparation to enter the

enemy trenches.

Everyone of the boys was then treated to a package of cigarettes, as they passed out, with the compliments of the Emerson Phonograph Co.

The evening's entertainment was conceived & managed by Louis D. Rosenfield, who contemplates many more such entertainments for the soldiers in the near future under the auspices of the Emerson Phonograph Co.

Feb. 19, 1919

Pleasure was again brought to Camp Merritt last Tuesday evening, February 11th when the Emerson Phonograph Co. N.Y. brought over a brilliant array of entertainers to cheer up the boys, just back from 'over there'.

April 16, 1919

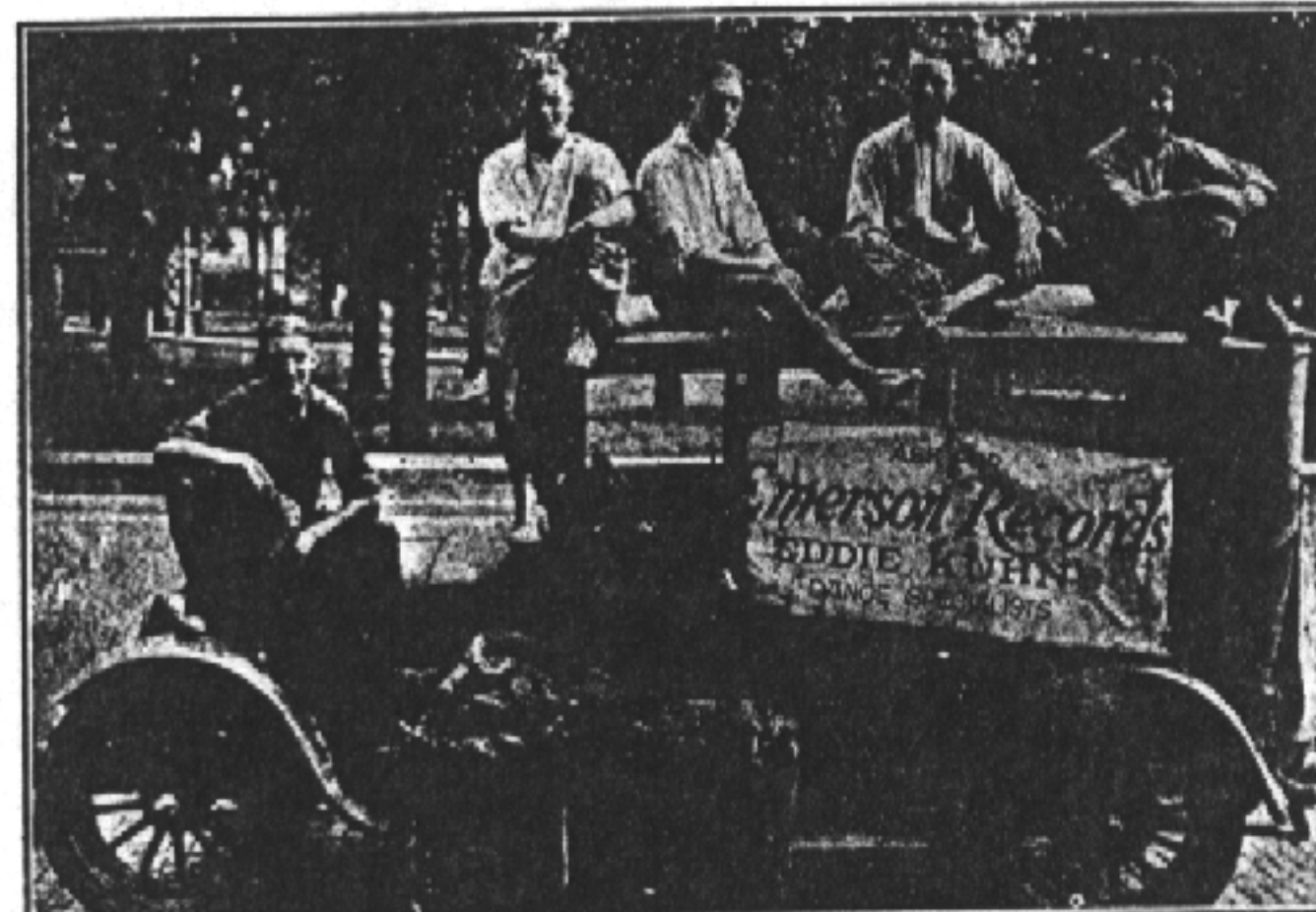
Among the many new additions to the Emerson staff of artists are the Louisiana Five. The Louisiana Five are an extremely new combination. There is the drummer, Anton Lada who is also manager; the pianist, Joseph Cawley; the trombonist, Charles Panley; Carl Burger plays the banjo, while Alcade "Yellow" Nunez (composer of "Livery Stable Blues") plays the clarinet. Five more skilled artists it would be hard to find in a troupe. They have recently closed a tour of Keith's Orpheum circuit and are now under contract to tour the world. The first of their recordings to be listed in the Emerson catalog are "Orange Blossom Rag" & "Heart Sickness Blues" on Emerson Record 9150. The first number has been composed by three of the "Five"-Lada, Nunez, Cawley. It is a catchy, jazzy melody skillfully woven into a one step & features the clarinet and trombone in a novel way. Mr. Lada says of "Heart - Sickness Blues"-that "Melodies like these have put the dance in St. Vitus."

April 30, 1919

Charles J. Wetzel, for 15 years connected with, & for a great many years production



Ferrat and Franchini



Eddie Kuhn's Dance Specialists on their way to Kansas City.



Fred Hillebrand



Walter Scanlan



Bert Harvey



Charles Laird

BERT HARVEY—Bert Harvey was born in Brooklyn. He admits it, but he claims he has lived it down. He started singing at seven, that tender age, and has been singing better ever since. He went from vaudeville to one of Keith's stock companies, and then back to vaudeville again. In 1917, he started singing for phonographs. We think he's rather a wonder! How about you? That is why we have invited him to sing for Emerson only. He has accepted the invitation and has joined the ranks of Exclusive Emerson Stars.

EMERSON RECORDING STARS

manager of various departments of the Thomas A. Edison Co., N.J. and subsequently production manager of the Pathe Freres Phonograph Co. Brooklyn, has just joined the forces of Emerson to take complete charge as Manager of Production.

June 4, 1919

The financial statement of the Emerson Phonograph Co. as of April 30th, 1919, shows assets and liabilities of \$1,644,955.88, a 116 per cent increase over last year. Gross sales for the year ending April 30th amounted to \$1,159,450.76, which included receipts from other sources, brought the total to \$1,201,961, an increase of 45 per cent over last year. The net profit of the Emerson Company for the period amounted to \$170,276 or seventeen per cent on the capital stock, as compared with 3 per cent for the year ending April 30th, 1918.

June 11, 1919

After carefully considering the facts developed by the sale of their 9 and 10 inch records Emerson has decided on the following fixed policy of future issues of records: First-All popular song-hits of the day will be recorded, as heretofore, on the Emerson Gold Seal 9 inch records only. Second-Dance, band and standard instrumental music will be recorded on Emerson Gold Seal 10 inch records only. Third-All religious, standard instrumental music will be recorded on Emerson Gold Seal 10 inch records. Fourth-International Emerson label records of folk songs, melodies, instrumental, semi-classical and operatic records will be recorded on 9 and 10 inch records. The Emerson Phonograph Co. has taken this step because it feels that the trade is anxious for just such a policy. In the future, the Emerson Gold Seal 9 inch and 10 inch records will be listed on the same bulletins, display hangers and catalogs.

July 2, 1919

The marked growth of the Emerson International department is directly attributable to the ability and efficiency of its head, Louis D. Rosenfield. Mr. Rosenfield is making a special drive on foreign records, with excellent results, and is about to issue a new and complete catalogue on Emerson foreign records.

"Never before in all my experience," says Mr. Rosenfield, "have I superintended the manufacture and sale of foreign records of so high a quality as that manufactured by the Emerson company. Lovers of the music of other lands are just as enthusiastic over these records, as we are, & our business is consequently expanding wonderfully."

Sept. 10, 1919

The Six Brown Bros., well known instrumentalists, and popular vaudeville and musical comedy stars, have been engaged by the Emerson Phonograph Co. manufacturers of Emerson records. Walter Scanlan has also been signed up. Mr. Scanlan sang the leading role in Victor Herbert's "Eileen", which was in fact written for him, and during the past season has been playing in "Somebody's Sweetheart". This fall he is to be featured in a new production. His first recordings for the Emerson company are the popular ballads, "Mother Machree" and "Little Grey Home in the West". Other new Emerson artists include Rudy Wiedoeft, Cal Stewart, Phil Baker, Monroe Silver, the Watson Sisters, Palace Trio, Billy Murray, Sanford and Sanford and Lane Rogers.

Sept. 24, 1919

In keeping with the broad policy it has always followed industrially & commercially, the Emerson Phonograph Co., manufacturers at 3 West thirty fifth St. N.Y. of Emerson records, has made arrangement to have the lives of all its employees insured. Here is the announcement as distributed to Emerson employees:

To Our Employees:

In appreciation of your earnest & faithful service, as an expression in a substantial

form of the value this Company places upon your loyal co-operation, also with a wish to aid you in providing for your dependents in the event of your death or permanent total disability, we have made arrangements with the Travelers Insurance Company of Hartford, Conn., to insure for \$1,000 the lives of our employees with us for six months or more on August 1st, 1919. New employees will be insured when they complete six months of service.....

Oct. 22, 1919

Emerson International, Inc. of 43 W. 34th St. N.Y. will soon offer to the trade a 10" and 12" quality record containing the recordings of famous operatic and concert stars as well as prominent musical organizations. The new record, whose repertoire will be in charge of Louis D. Rosenfield, director of sales & advertising for Emerson International, Inc., will be marketed under the title of Emerson Premier. The 10" records, double disc will sell at \$1 and the 12" will go to the public at \$1.50.

Nov. 12, 1919

INDESTRUCTIBLE STAMPER INVENTED BY EMERSON RECORD LABORATORY.

The greatest obstacle to rapid & economical talking machine record manufacture is believed to have been solved, and an innovation whose employment will remove all limits of time and efficiency upon future expansion of record production throughout the world has been proved practicable, in research work just brought to a close by the Emerson Phono. Co. 3 W. 35th St. N.Y. and resulting in an award of patents fully covering the Emerson Everlasting matrix and its various processes.

What the Emerson Everlasting Matrix has done thus far is to produce more than 5000 records from the same stamper without loss of sound quality or reproductive durability and the confident expectation of the Emerson matrix, as microscopic examination shows no trace of wear on the face of the stamper. In view of the fact that the life of the ordinary stamper in current use by the industry is around 500 records, the value of multiplying its utility twenty or forty-fold will be apparent to anyone acquainted with the elements necessary to continuous production.

Nov. 26, 1919

The Emerson Phono. Co. has acquired a big record manufacturing plant in Orange, N.J. which has already been put into quantity production.

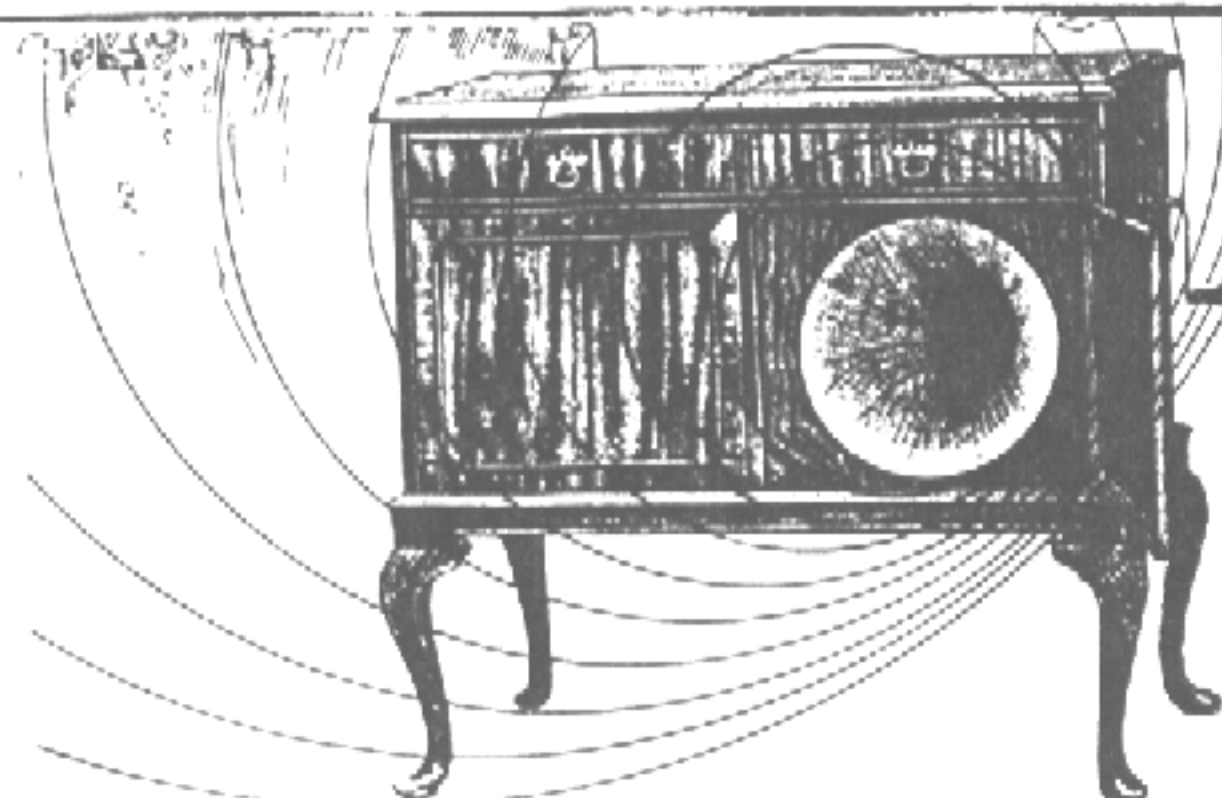
Jan. 14, 1920

Here is some good 1920 news for dealers handling Emerson Standard 10 inch Gold Seal records:

Eddie Cantor has signed up for five more years to sing exclusively for Emerson.

Feb. 18, 1920

The Emerson Phonograph Co., manufacturer of Emerson Talking Machine Records in New York, made two decisions of distinct importance in the future conduct of its business, last week. The first being to market in the near future an Emerson phonograph and the second to purchase as a permanent headquarters an entire building, No. 206 Fifth Avenue, extending from 5th Ave. to Broadway between 25th and 26th St's Manhattan.



Emerson
Queen Anne Model

March 24, 1920

The Emerson Phonograph Co. is following the Ziegfeld Follies on its tour with a campaign boosting the Eddie Cantor records. Big response is greeting the Emerson campaign in the sale of these records where the plans has been tried out.

The Follies were in St. Louis last week & an intensive campaign was conducted there in connection with this show & the Cantor numbers that are offered in the Emerson records. The Famous-Barr Co., a big department store of St. Louis reports a big sale of Cantor records. Other Emerson stores in the Missouri city also report a big demand for their



Eddie Cantor
and Girls from "Ziegfeld Follies"

Latest Song Hits

No. 10200 THE ARGENTINES, THE PORTUGUESE AND THE GREEKS (Swanstrom - Morgan) Comedy Song. Orch. Acc. Eddie Cantor
NOAH'S WIFE LIVED A WONDERFUL LIFE (Yellen-Lewis-Erdman-Olman) Comedy Song. Orch. Acc. Eddie Cantor

The Argentines and the rest of the formerly foreign (now good American) gentlemen whom Eddie Cantor tells about can well afford to join in the smiles which Eddie evokes, for in addition to their real estate holdings, cars and others of life's luxuries, they usually possess extremely valuable "art galleries" (which they carry in their pockets) containing engravings of Washington, Jefferson, Lincoln, McKinley and many others of the country's great men. So Eddie, sing on with your "aki!"

We, like the rest of the world, think a lot of Eddie, so on the same disc you will find another of his—Noah's Wife Lived A Wonderful Life. Eddie goes way back into biblical history to emphasize the advantages enjoyed by Noah's better-half. But really (being just ordinary men) we don't see how she could have kept happy for she had nothing to worry about. Let Eddie tell it!

Cantor records.

A similar campaign is being conducted in Indianapolis where the Follies are now showing.

May 12, 1920

The organization of the United States Record Manufacturing Corporation, of New York, capitalized at \$1,000,000 under the laws of New York State, has just been completed. The company will manufacture records exclusively for the Emerson Phonograph Co., 206 Fifth Ave. Manhattan and represents the concrete development of very exclusive production plans which have been under contemplation with the Emerson officials for nearly a year. The shareholders of the United States Corporation are largely the officials and artists of the Emerson Phonograph Co.

May 19, 1920

Los Angeles is soon to have a large factory for the stamping and recording of phonograph records. O. Giles, factory representative of the Emerson Phonograph Co., states that the factory, about to be erected, will be in operation within 6 months. The new works will be a branch of the Emerson enterprises, but will be practically separate unit.

June 30, 1920

The Emerson Phonograph Co., New York, for its fiscal year ending April 30 last made net sales amounting to \$2,947,901, as compared with net sales of \$1,159,450 in 1918 & \$590,434 in 1917, according to the corporation's report, just issued.

Feb. 9, 1920

Downward revisions in price, amounting to reduction from \$ to 85 cents, retail, took place last week either forthwith or as of March 1st, 1921, on a scale broad enough to include a substantial fraction of the entire output of talking machine records. The move was not unexpected, as it has been under contemplation for months with every record manufacturer.

Send for the new Emerson loose-leaf catalog. It features the first eight phonographs in the new Emerson line, including the Emerson Queen Anne Model, here shown.



Feb. 12, 1921

One of the greatest of all "Blues" singers is Miss Bessie Smith, who is at present making records with the aid of 5 jazz musicians for the Emerson Record Company. The first release will be made about Mar. 10.. Bessie Smith is a native of Chattanooga Tennessee.

March 1, 1921

Saxi Holtsworth & His Harmony Hounds now playing Orpheum time through Southwest with Roscoe Ails. "Whistling Blues", published by Pace & Handy, has been recorded by Saxi Holtsworth for Emerson.

June 15, 1921

E.H. Davis has been appointed advertising manager of the Emerson Phono. Co. maker of Emerson Phonographs & Emerson records. Davis though a newcomer to advertising work and to the phonograph industry, has a record of definite accomplishment in literature which, it is believed, will form an effective background for his composition of Emerson advertising copy and sales letters.

June 29, 1921

Vernon Dalhart, the well known concert tenor of New York, has been contracted to make a series of records for the Emerson Phonograph Co. of N.Y. Mr. Dalhart is well known throughout the Phonograph industry, as he has from time to time made records for various concerns. His first Emerson records will appear on the September list.

July 27, 1921

As an indication of the tangible improvement which is being felt in the phonograph industry in various sections of the country, the Emerson Ohio Co., exclusive Ohio distributors of the Emerson phonographs & records, report that during the last 2 weeks 8 new dealer accounts have been opened, netting an aggregate business which exceeded the total sales of any like period during the past few months. S.W. Goldsmith general manager of the Ohio company attributes the increasing demand for the Emerson product to the new plan of co-operating and helping to finance dealers.

August 15, 1921

M.L. Lake, scorer & conductor of the Great Lakes Orch., recently led his orchestra into the Emerson studios to record for the Emerson Phonograph. Personnel of the group are O'Gorman, Vaughn & Blucker - sax & clarinet; McCann & Buono - cornets; Randall & Smith - trombones; Banta - piano. Another innovation of M.L. Lake is the Great Lakes Military Octet. Records by this ensemble will be shortly issued by Emerson, Four cornets by McCann, Buono, Bussette and Barstow; and Four trombones by Randall, Smith, Lucas and Haines make up the instrumentation.

Sept. 21, 1921

The September folder issued by Emerson, containing many dance hits, vocal favorites, & undying classics, presents one of the best monthly library-adding suggestions seen in a long time. There are novelties galore, sentimental ballads for "them as likes 'em"- operatic selections, dialogue, and plenty of good melodic music which forms the basis of the harmony-fiend's diet.

Shuffle Along, the sensation show which made blase Broadway sit up & take notice, contributes two stars to the Emerson category. Noble Sissle, famous as a singer of blues and Eubie Blake, dusky marvel of the key board, pull a few "co-operation" stunts in harmony that make you forget the ball game. Emerson dealers are stocking everything on the list to meet the demand.

To be continued in next issue.

NOBLE SISSLE

Famous Colored Vaudeville Headliner

NOW AN EXCLUSIVE EMERSON STAR



(Noble Sissle & His Sizzling Sincopters)

One of the best known and liked singers of his Race is Noble Sissle, who now records for Emerson exclusively. Not only with colored folk is Sissle supremely popular, but with white audiences also, for there is not a theatre where he appears that he does not prove a magnet.

As soloist with the celebrated Jim Europe Band of the 367th Infantry, Sissle was an especial favorite of the troops "over there."

Consequently, it is not to be wondered at that his records are greatly in demand, because thousands of the Boys remember how Sissle lightened many a weary and lonesome moment for them.

Securing Sissle's exclusive recordings is but another example of Emerson initiative and progress. Remember also, the policy behind the Emerson Slogan—

**"If you want a hit that's NEW,
Emerson has it FIRST for you".**

Dealers generally are cashing in on Emerson service. Are You?

EMERSON PHONOGRAPH COMPANY, Inc.

New York
206 Fifth Avenue

Chicago
315 South Wabash Avenue

Makers of
Emerson Standard 10-inch Gold Seal Records

RECORD RESEARCH Vol. 2 No. 4 issue 10

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PERSONNEL OF THE ABOVE PHOTO

Frank DeBroite-trumpet (?)
Frank Withers-trombone (?)
Edgar Campbell-clarinet
Nelson Kincaid-saxophone
Eubie Blake-Piano
Herbert Wright-drums (?)

PIONEER—CLARENCE WILLIAMS—

by
Len Kunstadt
and
Bob Colton

Interviewing Clarence Williams
August 18, 1952

Many collectors of 'Jazz Hot' perhaps would have given up a King Oliver Gennett or a Hightower Black Patti for the privilege of spending some three hours with Clarence Williams Sr..

Clarence Williams, a living legend, welcomed us into his Madison Street residence. It was 8:30PM and Clarence's large Bird dog affectionately nestled against us as we sat ourselves on the Williams sofa. Clarence immediately dismissed his dog "King" to the outside door step. There the hound sat looking searchingly into Clarence's living room. While we were awaiting Clarence's return from his kitchen where he was preparing some beverages our eyes perused the contents of the room. In front of us was Clarence Williams' upright grand piano.. On top of the piano were photos of Eva Taylor (Clarence's wife), Clarence's beautiful daughter and a fascinating photo of an old Clarence Williams jazz band (Eddie Allen, Prince Robinson, Arville Harris, Charlie Irvis, Clarence and others). On the floor there reposed and ominous-looking stuffed tiger head (fangs showing) with its carpet skin stretched flat in the rear. Clarence, apparently very religious, had many religious medals about this room. To our left was a modern zenith phono-Radio player. In front of us, a bit to the left, was an old dresser in which Williams keeps many old records and matrix masters (which will be discussed in forthcoming paragraphs). Clarence owns the entire house which is a two story... stone affair, conservatively furnished, and with a basement which serves as a workshop.

Clarence Williams, one of the leading jazz exponents of the twenties and thirties, a pioneer of a free style type of jazz band performance, writer/composer of Sugar Blues, West Indies Blues, Baby Won't You Please Come Home, Sister Kate, High Society, Royal Garden Blues and countless others is still composing these days. On his piano one could see manuscripts still being musically manipulated. Mr. Williams had been through a painful operation and at this time he was convalescing. He was perturbed over the affair of his thrift shop as it was during this trying period that his lease ran out and he had to seek new quarters. He was very much elated over the many friends both Negro and White who came to his aid in this period. He mentioned how they all pitched in and helped move all the Thrift Shop's possessions to a new location on 125th Street. It was wonderful.

Clarence showed us the brief write-up he received in the ASCAP book. He remarked that much of his biographical material was in error. Looking at the ASCAP biography, he told us that he never played organ nor guitar; that he was born October 8, 1898. His first hit was "Brown Skin" 1914. He produced shows down South when he was 13. He wrote his first song in 1913 and had it published in 1914. He definitely was not a protege of Jelly Roll Morton, just a buddy. He was publishing before he came to NewYork.

In the remaining time with Clarence we played some recordings and discussed some past events.

CLARENCE, HIS JUG & B.A. ROLFE

In 1931 CW played (did not record) jug in the Lucky Strike Orchestra with B.A. Rolfe directing. It was so distinct that the public thought it was a tuba.

CLARENCE 'AUGUSTUS' WILLIAMS???

Clarence "Augustus" Williams who recorded for race Columbia was not the Clarence Williams.

BESSIE SMITH'S GREATEST RECORD

Bessie Smith's first record was 'I Wish I Could Shimmy Like My Sister Kate' with a background consisting of Bechet, Irvis, Miley and Clarence. CW mentioned that this record was the greatest she ever did but was not approved for issue because they (CW was hazy over the identity of the record company) did not wish to take a chance with the new style of Bessie. After it was rejected CW remembered giving the master to Bessie. Its whereabouts is a mystery today.

GULF COAST CONSCIOUS

Upon playing the Gulf Coast Seven's Columbia recording of 'Daybreak Blues', CW remarked that the speeding-up tempo was a Johnny Dunn innovation and is called double-timing. A slow dance would be done to this type of music. CW laughed at the Gulf Coast Seven's nomen saying that that was probably an invention of Perry Bradford who was very Gulf Coast conscious.

COLUMBIA WAS IN ERROR

Bessie Smith's 'Outside Of That' 80996, 'Mamma's Got The Blues' 80995 does not have Fletcher Henderson on piano... although his name was listed. It was CW on piano. Columbia made a label error.

THE LIONEL BUILDING IN NYC

Upon asking CW about many of the companies who recorded in New York, he believed that there was a common studio in the Lionel building where many companies used this common studio for recording purposes.

'WALK THAT BROAD'

Upon hearing 'Walk That Broad' W401152A and 'Have You Ever Felt That Way' W401153A -Okeh 8629, CW recalled that two cornets were present, one being King Oliver and the other probably Eddie Allen. The mute work was the King. Arville Harris played clarinet and alto. Clarence was the pianist and Jasper Taylor played washboard. During CW's vocals Claude Hopkins sat in and played piano. Record was by Clarence Williams Washboard Five.

CLARENCE, THE JUDGE

Clarence Williams was race record judge at Okeh between 1923-28.

BUBBA MILEY WITH THOMAS MORRIS

Upon playing 'When the Jazz Band Begins to Play' by Thomas Morris Orch. (Okeh) Clarence believed that the other trumpet beside Morris was Bubba Miley. CW was not on piano, contrary to the discography.

A REAL JAZZ HOUND

Another record played for Clarence was the Okeh 'Jamaica Jazzers' interpretation of West Indies Blues and You Don't Know My Mind. Clarence remembered this recording and gave the following personnel. Clarence Williams and Clarence Todd on kazoots, "Fete" Waller on piano and Justin Ring on woodblocks. Ring was a recording manager of Okeh in those days. While we were playing 'You Don't Know My Mind' a most unusual thing happened. Clarence's dog gave out with a howl with inspirational abandon. CW at that moment told us that he was going to give the dog a musical training. 'King' had the same ear for music as a predecessor who would howl in different notes when CW played the piano.

GEORGE COULD SPIN ON HIS STOMACH

Clarence remembered George McClennon who made OKEH recordings. George played clarinet and sax and came from Atlanta Georgia. CW first met him in 1917. George was quite an artist as he could spin on his stomach or on his backside while playing his clarinet. He could spin like a top. CW believes that he made his last appearance at the Paramount Theatre, NYC, in 1939. We played George McClennon's record of 'Box Of Blues'/'Dark Alley Blues'..... OK 8143. C.W. aurally recalls some of the musicians as being Charlie Irvis on tb, and Thomas Morris on Tp. CW was the pianist.

THOMAS MORRIS WAS CALLED 'PETER'

CW last saw the famous trumpeter, Thomas Morris when he was a member of Father Divine's order. Morris was called 'Peter'. According to CW, Morris died ca. 1949.

CLARENCE'S INITIAL RECORDING DATE UNDER HIS OWN LEADERSHIP

Clarence had an unusual test pressing in his collection of recordings which were kept in old dresser. It was "I Got To Cool My Doggies Now"... and the label had an inscribed date on it of 9/5/22. Another inscription had a matrix number of 84171-1. Clarence mentioned that this was his first test pressing, and he couldn't recall the identity of the recording company. The label also indicated "Eva Taylor and Clarence Williams Band." Aurally the presentation could be called archaic with a clarinet, apparently over-recorded, very prominent above the rest of the group. CW recalls that the clarinet may have been Ernest 'Sticky' Elliot. Historically, this pressing is very significant as it indicates CW's first recording date under his own leadership.... The master number (if it be a master number) is very intriguing. Can any of our readers help us identify the recording company?

SEVEN GALLON JUG BAND TEST(W149690-2)

Clarence had a Columbia test pressing of the Seven Gallon Jug Band-"Wipe It Off". He played it for us and gave the following personnel.
Piano-Willie 'The Lion' Smith
Clarinet-Cecil Scott
Cornet-Eddie Allen
Jug & Vocal-Clarence Williams
Banjo & Vocal -Ikey Robinson
Charge of Recording-Mr. Walker

OTHER TEST PRESSINGS

A piano solo by Clarence Williams titled 'My Own Blues'. The only number on it---2685. Can any of our readers supply the identity of the recording company?

An orchestra rendition of "I Saw Stars"-(15721-2) as by "Eva Taylor's Blue Five". Personnel provided by CW:

Trombone-Eddie Cuffee
Clarinet-Cecil Scott
Trumpet-Eddie Allen
Tuba-Cy St. Clair
Guitar-Hoy Smack
piano-Clarence Williams

CLARENCE'S FIRST RECORDING (Late 1921)

CW made mention that his very first record was made for Okah and the titles were Fullman Porter Blues & If You Don't Believe I Love You. Look What A Fool I've Been. CW recalled that Phil Napoleon and Frank Signorelli were in the recording band and the organization was led by Joe Samuels.

UNLISTED VOCALIST WAS REDMAN

We played an Okah recording of "Jackass Blues" and "What's The Matter Now" by the 'Clarence Williams Stompers'..... CW recalled that the 'Jackass Blues' record had Cy St. Clair on tuba and probably Bubba Wiley and Charlie Green on tp. and tb. respectively. The unlisted vocalist on "What's The Matter Now" was Don Redman who also had an alto solo. CW believed that Redman arranged the date.

**MORE INFORMATION ABOUT CLARENCE*
* WILLIAMS RECORDINGS WILL FOLLOW *
* IN FUTURE ISSUES OF RR *

***** *FROM CLARENCE WILLIAMS SCRAPBOOK* *****

We herewith present excerpts from four tintype histories of Clarence Williams which appeared in Metronome (1925); Pittsburg Courier (1931); Washington Tribune (1934) and Afro-American (1936). Although Clarence Williams was a recipient of an unusual amount of publicity in the form of press accounts, little of this information is with us today. We therefore have taken the liberty to liberally borrow excerpts from these histories as we feel that they have been seen by a very few and that their notoriety in our research magazine would enhance the interest in the great American musical hero of jazz, Clarence Williams. Some of the following information, you may judge to be tainted by an over-enthusiastic publicist. However, it is our opinion, that this information which was given by Clarence to the newspapers, during this time, was fresh-on-the-spot memories and incidents. The writers were concerned with the immediate popularity of Williams and were imparting this news to a large audience of interested readers.

September 1925. 'Metronome'

Clarence Williams, recognized as one of the most famous "Blues" writers of the day, and head of the largest colored music publishing firm in this country, started out to be a tailor. He tells this little story of the cause of his changing his life's work.
"Twelve years ago, on the strength of the fact that I could play two songs fairly well, I took a job in a New Orleans wine room, playing a piano. When a patron would request any number except the two which I knew, Some Of These Days and Lovey Joe, I always excused myself by saying I did not have the music with

me, but that night I would purchase that number and have a girl play it over and over until I could play it by ear."

Each time the girl played a song it cost Mr. Williams \$1. He finally decided it would be much cheaper to take piano lessons at 25 cents per lesson. He started out, but at the end of his eighth lesson was satisfied he had learned all there was to be learned about piano playing.

Those who have heard his phonograph recordings will realize that today he is a pianist par excellence.

Mr. Williams has written a number of Blues hits. Among them might be mentioned: Brownskin, Who You For?, Ain't Going To Give Nobody None Of This Jelly Roll, You're Some Pretty Doll and Royal Garden Blues. He collaborated with A. J. Piron on all these numbers. Since entering the publishing business, he has sponsored such hits as Got To Cool My Doggies Now, Sister Kate, If You Don't Believe I Love You Look What A Fool I've Been and Sugar Blues. The latest and what looks like one of the biggest hits to come out of this 'hit' factory is Gulf Coast Blues.

November 1931 "Pittsburg Courier"

PRODUCED MORE SONG HITS THAN ALL NEGRO PUBLISHERS

RECORDS SHOW THAT 25 MILLION COPIES CIRCULATED IN ALL PARTS OF THE WORLD IN TWENTY YEARS - "SISTER KATE" GREATEST HIT.

"Tin Pan Alley" is that part of gay Broadway that furnishes the world with song and dance, where Clarence Williams has operated his "song factory" in the Gayety theatre building, 1547 Broadway, for 12-years, the largest Negro music publishing house of the nation. In his remarkable establishment he has produced with grand success most fascinating music, tuneful melody, harmonious rhapsody, invigating syncopation, reggedy scales, heart-beat blues, blasting jingles, red hot jazz supreme.

In Lew Leslie's "Rhapsody In Black" this season Clarence Williams has a new lyric which takes his fellow writers for a joy ride. It goes:
There's rhapsody in rhythm, there's rhapsody in dance;
There's rhapsody in singing, brings a sweet romance.
There's rhapsody in music, but give me mine in love;
There's rhapsody in Churches when the choirs sing.
There's rhapsody in blues, and all the birds in the spring;
There's rhapsody in music, but Give me Mine in Love.
....etc.

This is a very pretty song and it is his latest masterpiece.
During his eventful career Clarence Williams has published more real all-Negro songs and jazz hits than all others of his race combined. Here are a few of his outstanding numbers whose circulation averaged over a million copies each.
"Brownskin, who you for?" 1912; "I Ain't Going To Give Nobody None of My Jelly Roll" 1914; "Baby, Won't You Please Come Home," 1917, now being featured in Mae West's play, "The Constant Sinner"; Royal Garden Blues, 1918; "You Some Pretty Doll," featured in Ziegfeld Follies of 1919; "Sister Kate," conceded the biggest hit of the season of 1923, over two million copies sold; "Everybody Loves My Baby," ran over a million copies in 1924; "Gulf Coast Blues," 1923; "Got To Cool My Doggies Now" was a hit of "The Passing Show" at the Winter Garden in 1922. His newest hits include "Rhapsody in Love" and "I'm Getting My Bonus In Love" and are choice hits in Leslie's "Rhapsody In Black" and Dan Healy's Revue at

the Cotton Club. His "Shout Sister Shout" is the theme song of the Boswell Sisters, Queens of the radio, heard over the Columbia network. The Clarence Williams Music Co., Inc., have a published catalog that contains over 300 songs, spirituals, instrumentals and arrangements. They have music representatives in every European country, Asia, South America, the Orient, the Pacific Antipodes & the Far East.

Mr. Williams has made more phonograph records than all other Negro publishers in the business combined. His disc output ran over 100 recordings each month from 1921 until the radio played havoc with the record business. You will find his songs with Victor, Columbia, Brunswick, Okah, Harmony, Cameo, Asolian, Paramount - in fact every company sought his services so keenly that he often used his singers and jazz bands so frequently that he was obliged to record under pseudo signatures.

Very recently Clarence Williams moved his offices from his old stand on Broadway just around the corner to 145 W. 45 Street, much larger quarters. He has a most spacious suite of artistic design, which includes stockroom, mail order facilities, bookkeeping, department, arranger's office, band & song rehearsal studios and his own private office, with a competent staff of aides.

How in the world could one man write so much splendid music is the question one would ask. He has employed some of the greatest geniuses of the stage and musical profession who have collaborated with his wonderful musical ability. Among them are Perry Bradford, Spencer Williams, James P. Johnson, Clint R. Walker, Tim Brynn, Caroline Lento, Eva Taylor, Porter Grainger, Fats Waller, Andy Razaf, A.J. Piron, Joe Oliver, Fred Rose, Gus Kahn, Charlie Straight, Louis Armstrong, Charles Warfield, Wendell Hall, Fletcher Henderson, Sissle and Blake, Tom Dalaney, Joe Trent, Thomas Morris, Sidney Bechet, Willie Raskin, Astor Morgan, Duke Ellington, Clarence Todd, Fess Williams, Johnny Dunn, Chappelle and Stinette, Eugene West, Jack Palmer, Mike Jackson, Maceo Pinkard, Alexander Hill, Sarah Martin, Shelton Brooks, Will E. Skidmore, Donald Heywood, Edgar Dowell, Cecil Mack, Sidney Easton, Bessie Smith, Max Kortlander, Chris Smith, Jack Frost, Jimmie Cox, Peter Bocage, Joe Jordan, Fred Rose, Charles O'Flinn and others.

Clarence Williams' name in the musical world, in the orchestra pit and over the footlights means "hot" jazz. Hundreds of vaudevillians, performers, orchestra-leaders and artists of every race, nationality and color invade his offices, daily, in search of new song hits, hoping to put over their act or performance with a Clarence Williams hot number.

Last year he published a song entitled "Kentucky" that became the theme song of every orchestra in the Bluegrass state. The governor of old Kentucky wrote him a letter of congratulations. The song is all the rage and it has been adopted as the anthem of that state.

Clarence Williams was born in the village of Plaquemine, in the outskirts of old New Orleans, on the delta, where he spent his early life. Attended the grammar school and took just eight lessons on the piano. He is of Indian and French ancestry and his heritage dates back to the famous creole aborigines. Ran away from home with Billy Kersand's minstrel-show when just a lad of 12 and toured many seasons all over the Southland. Wrote his first songs in 1910 called "You Missed A Good Man When You Picked

Continued on Page 20.

THE BIX LEGEND

--- INSTALLMENT TWO ---

We would like to thank all of our readers who complimented the 'Bix' issue. Several letters of excellent research value have been received and this has prompted us to present the 2nd installment of the Bix legend. Before we introduce these interesting letters with their fascinating comments we would like to briefly summarize the main points which made up the content of last issue's Bix Legend.

- 1) Rex Downing, Coon-Sanders alumnus reported of a recording gig with a Charlie Straight organization which had Bix in its ranks. He specifically recalled a Brunswick recording of 'Too Busy' and his memory of Bix's recorded solo on this item was very vivid.
- 2) A further recollection by Mr. Downing indicated a recording set around 1928 with an organization which he believed was called the Kimball Hall Orchestra. The recording was 'Old Man River' and this also contained Bix with a vocal by Elmo Tanner.
- 3) Willie Creager mentioned that he hired Bix for some of his organization's recordings. He could not recall the recordings.
- 4) Joe Candullo indicated that Bix was a sideman on a recording of Tom Boy Sue...recorded for Gennett or Edison.
- 5) Trombonist, Andy Russo recalled a Victor date with Bix however the title of the recording was forgotten.
- 6) Could Bix have recorded with the New Orleans Jazz Band?...with Nat Shilkret?

The preceding points have been listed in order to give our readers a degree of continuity with the subject matter of the letters which follow.

Bix on "That's What I Call Keen"

Our first letter is from Rex Downing. "Now for the records. The 'Too Busy' record as made by Charlie Straight would include a tenor sax man - name of Wally Preissing. Last I knew of him he was at ABC at Chicago. Frankie Sylvano also played guitar. A boy by the name of Murphy (I do not remember his first name) made a few sides with Charlie on violin and probably this is one of them. Murphy played regularly with Isham Jones at that time. On the 'That's What I Call Keen' record the lineup would have been the same. Any oboe or English Horn work would be by Bob Strong. The Straight band was playing at the Rendezvous Supper Club at Diversy & Park-Chicago- at this time. This is the place where the now very popular Joe E. Lewis was working. If you ever meet Joe, he can give you a lot of dope on the Charlie Straight band as they were great friends. Charlie has been dead for several years...."

Ed.note)

The above letter arrived concurrently with the issuance of the Bix issue. We were only able to add some personnel datum as the issue was in its printing stage and no room was available for Mr. Downing's account. We have recently sent Mr. Downing tapes of those Charlie Straight recordings for his aural perusal. We anxiously await his reply.

Researching The Kimball Hall Session

Howard Waters of Silver Springs Md. writes: "Re the Kimball Hall date: I have a copy of Broadway 1215 by the Castle Farms Serenaders. 'Ol Man River' (20327-1) vocal by Al Matthews. This is obviously a Paramount recording and although I am no expert on Paramount matrices I would suspect that it was recorded in Chicago or elsewhere in the midwest. Aurally the instrumentation matches that of the reputed Kimball Hall date, with the addition of a drummer, and the substitution of a tuba for the bass. There is a banjo present, but I'm quite sure that Bill Haid would more likely have been pianist, rather than banjoist, as listed in the article. There is a full chorus trumpet solo, but is somewhat

amateurish and not Bellderbeck by any stretch of the imagination. Cannot state the identity of the vocalist on the Broadway, and suspect that Al Matthews is a pseudonym. I've recently heard an Elmo Tanner on Paramount, and would say that Matthews could be Elmo Tanner...."

Ed.Note)

Bill Haid was reputedly a pianist. Following information declared that a William Haid was a banjoist. An insertion in a 3/25 Metronome announced that a "William Haid, celebrated banjo artist now member of Coon-Sanders Orch playing at Congress Hotel Chicago - Haid formerly with Clyde Doerr in NYC - Haid also plays piano, violin, mandolin and guitar..." A photo of Haid is included. Looks like the Haid of Nichols fame.

It Was Ted Bullock Not Bix

Don Brown, editor of 'Record Finder' has just received information "stating that the trumpet on those records (Straight) was TED BULLOCK, a dear friend and long-time admirer of Louis." -His informant was Frank Pope of Pittsburgh. Don personally feels "those solos were more McPartlandish than Bix. Good - but not quite Bix."

Digging Straight

Phil Evans of Bakersfield Cal. passed on a whole series of sincere discographical research.

Down Beat June, 1936

Q. Did BB ever record with Charlie Straight on Bruns? Referring to "Talking To The Moon (3076)", "What A Man (3136)" and "Deep Henderson (3224)".

A. Bill Coverdale got a note from C. Straight saying that although Bix was playing with him, he did not record.

Down Beat Oct. 15, 1940

In an article by Charlie Straight, a couple of days before his auto death. "About the time BB was being talked about as the greatest tpt. player in the world, I put him in my band. At that time, he couldn't even read the arrangements we had in our books. He could take a chorus on Dinah, Sweet Sue, etc. but that was all. He lasted only four weeks in my band. He was later tutored by Frankie Trumbauer, who was responsible for his success".

Mr. Evans next provides a musical appraisal of various Straight recordings.

(The following information is not necessarily Mr. Evans' opinions but it is a collation of hearsay and pieces of information which appeared in past magazines.)

Br 3136 What A Man Gene Cafarelli, tpt. & Frankie Trumbauer, c-mel, unknown hot alto. Trombone in Miff Mole style but unknown player. Hi Diddle Diddle again Gene Cafarelli sounding like Nichols more than Bix.

Br 3224 Deep Henderson Unknown tpt, Rumored a Fletcher Henderson group but nothing to support this rumor. Probably a Straight record. Hobo's Prayer - Wild Bill Davison on tpt.

Br 3797 My Ohio Home - Good tpt by Wild Bill

Br 3899 Persian Rug - very straight Straight That's What I Call Keen - a hot clt. solo (prob. same man as alto)

Br 3900 Sweet Sue - Nothing of interest Sent Baby - Nothing of interest

Br 3945 Too Busy - Good imitation of Bix - but not Bix. Could be Tram on hot alto, but also doubtful.

Two other good Straights with Bix-type soli are Tell Me Tonight & That's Why I Love You. (more Nichols-like)

Bix On Home Movies

Phil has received a letter from Joe Rushton who stated that "he had no Bix Movies; only wished he did".

Mahony on Straight

Dan Mahony quotes some sources regarding past information on Straight recordings. Bert Whyatt (480615) wrote that he heard Bill Davison on Br 3136 and 3224. RGV Venable in Jazz Notes 4804 says Davison is on 3136. Pickup 4805p3 points out that 3224 is by Straight (not Henderson as in Hot Disco Graphy 36p94) and opines that it features Davison; Mole; Trem and R. Bloom.

Bill Davison Speaks

In a recent interview with Wild Bill Davison Bill remarked that he never recorded with Charlie Straight. Both he and PeeWee Russell believe that Bix did record with a Charlie Straight organization.

Red Nichols Recalls Recording With Bix

Red Nichols (via correspondent Woody Beckensto) had the following to say about the JOE CANDULLO session for 'Tomboy Sue'.

"The story may be accurate but it will be difficult to check at this late date. While I was with the California Ramblers, Bix came to New York and I lived with him at the Pasadena Hotel, 60th & Broadway, right off Columbus Circle. I had a piano moved up to the suite and we had a ball for two weeks. During that period we were loaded pretty much of the time. I can recall record dates for Sam Lanin and the Ramblers; there may have been others. How I got through them in this condition I will never know. At any rate, one morning I hadn't been to bed and I was afraid I couldn't get through a recording date. I asked Bix to go along with me to help me out. In return I agreed to split the money with Bix. Bix agreed. For whom we made this recording I will probably never know for it was a case of the blind leading the blind...."

RECORD RESEARCH

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ARE INDEXED EVERY MONTH IN THE
'MUSIC INDEX', THE KEY TO CURRENT
MUSIC PERIODICAL LITERATURE.

EDISON NEEDLE CUT RECORDS

by
RAY WILE

With this issue Record Research begins the publication of the complete master listings of the Edison needle-cut (lateral) recordings. We feel proud that our tabulation is the most complete in existence since it combines information from at least three separate sources at the Edison Museum. We wish to thank Mr. Speiden, Mr. Anderson and Mr. Weig for their unceasing courtesy in assisting us with our tabulation. Later we hope to publish sections of the vertical master listings.

The Edison Company began electrical recording in January 1928. With the electrical process it became possible to cut a lateral master at the same time that a vertical was being recorded. This allowed the company to build up a backlog with the intention of eventually issuing a lateral series. While apparently little trouble was experienced with vertical-electrical recordings a great deal of trouble was encountered with lateral-electrical recording.

Another problem was that apparently it was taking longer than anticipated to build up the backlog of accepted masters needed for the entrance into the lateral field. It was not until July 23, 1929 that the basic release of laterals was shipped from the factory. This meant that a great many masters were already dated & never appeared as laterals although their vertical counterparts were issued.

Considering the great amount of care that went into the selection of the masters it was no wonder that so few of the early lateral masters were issued. Among the reasons for non-acceptance were the following: blinks - the recording stylus failed to cut at various points; ringworms - small circular blemishes in the masters; failed in the playing test - the recording had to play a minimum of plays without wear; slams - flat; off-key.

After the issuing began, standards were not as strict and virtually all recordings were passed for issue. It is also possible that the recording technique had improved. The actual facts are lost since few if any of the employees connected with the electrical recordings are left.

The master list & the lateral catalogue represents promise but mainly promise unfulfilled. For most of the short period of issue it was tied to the vertical catalogue since vertical recording was continued the middle of September 1929 (master N1137, vertical 19349). Towards the end of the period, signs of change were noticeable. String Quartets were being recorded & with a strictly lateral organization, some hot material might have appeared. Little is noticeable in the present listing. But this is all conjecture since the last lateral recording was recorded on October 19th and the last release was shipped on November 12th.

A few words about the material listed. Even though a master was not issued a decision had been made concerning which take was acceptable. In some cases none were accepted. Some lateral series are listed that never saw the light of day & we have been able to add a great many numbers to our lateral listing of the last issue. These supplementary listings will appear in our next issue.

Explanation:

In the beginning the Edison Co. usually cut 2 takes for the laterals & 3 for the verticals. Later, the process was reversed and they cut 3 lateral & 2 vertical. In the case of additional takes the following letters would be omitted. -D, K, I. No takes have been found over letter A for the laterals.

- 1/6/28
N100 A B CHARLES HART - THE LORD IS MY LIGHT
- 1/10/28
N101 A B MURRAY KELLNER'S DINNER MUSIC ENSEMBLE - MEDLEY OF LOVE
- N102 A B MURRAY KELLNER'S DINNER MUSIC ENSEMBLE - MARCH OF THE MARIONETTES
- 1/11/28
N103 A B RONDALLA UZANDIZAGA - BOLERO (Spanish Strings)
- N104 A B RONDALLA UZANDIZAGA - OLE LAS MUJERES-PASADOBLE
- 1/13/28
N105 A B C FRIEDA HEMPEL, sop. - ON WINGS OF SONG
- 1/18/28
N106 A B C FRIEDA HEMPEL, sop. - SONGS MY MOTHER TAUGHT ME
- 1/26/28
N107 A B C FRIEDA HEMPEL, sop. - AUF FLUGELN DES GESANGES
- N108 A B C FRIEDA HEMPEL, sop. - ALS DIE ALTE MUTTER
- 2/2/28
N109 A B ANNA PINTO, HARPISIT - MAZUNKA
- N110 A B C ANNA PINTO, HARPISIT - LONDONERY AIR
- 2/3/28
N111 A B METROPOLITAN QUARTET - CHRIST IS RISEN, Easter Hymn
- N112 A B METROPOLITAN QUARTET - CHRIST AROSE - Easter Hymn
- 2/4/28
N113 A B CHARLES MAGNANTI-Accordion-BRIDAL ROSE OVERTURE
- N114 A B CHARLES MAGNANTI-Accordion-DOLORES WALTZ
- 2/9/28
N115 A B OSWALDO MAZZUCCHI, Cello - SERENADE
- N116 A B OSWALDO MAZZUCCHI, Cello - DANZA ESPANOLA
- 2/10/28
N117 A B B.A. ROLFE & HIS ORCH. - WHY DO I LOVE YOU
- N118 A B C B.A. ROLFE & HIS ORCH. - CAN'T HELP LOVIN' THAT MAN
- 2/25/28
N119 A B C E. ROBERT SCHMITZ, piano-ARABESQUE IN G MAJOR
- N120 A B C E. ROBERT SCHMITZ, piano-THE LITTLE SHEPHERD - GOLLINGWOOD'S CAKE WALK
- 2/27/28
N121 A B C METROPOLITAN QUARTET-CHRIST IS RISEN, Easter Hymn
- N122 A B C METROPOLITAN QUARTET-CHRIST AROSE - Easter Hymn
- 3/6/28
N123 A B C MURRAY KELLNER'S DINNER MUSIC ENSEMBLE - DOLLY DIMPLES
- note- Above was to be issued on Ed. 11027 with N124 as its reverse. It was issued on Edison (vertical) 52252, master # 18283
- N124 A B C MURRAY KELLNER'S DINNER MUSIC ENSEMBLE - THE GLOW WORM
- note- The C take was accepted then rejected. It was to be issued on Ed. 11027, coupled with N123. It did find its way on to issue Edison (vertical) 52252, master # 18284
- N125 A B C WALTER SCANLAN & CHORUS-NO ONE, NO ONE BUT YOU
- N126 A B C WALTER SCANLAN & CHORUS-BACK IN YOUR OWN BACKYARD
- 3/8/28
N127 A B C OTTO PYYKKONEN, tenor- ISONTALON ANTTI JAHANNAN
- N128 A B C OTTO PYYKKONEN, tenor- ANSSI JUKKA JA HARMAN HAAT
- N129 A B C OTTO PYYKKONEN, tenor- KATALASTA CORPASTA
- N130 A B C CRITERION MALE QUARTET-SHALL I CRUCIFY HIM
- N131 A B C CRITERION MALE QUARTET-LIGHT OF LIFE
- 3/9/28
N132 A B C OTTO PYYKKONEN, tenor- NIAPORIN VALSSI
- N133 A B C OTTO PYYKKONEN, tenor- LAUVATAKI ILTA
- N134 A B C OTTO PYYKKONEN, tenor- SILLOIN SE ILMA
- 3/10/28
N135 A B C ROY SNECK AND CARSON ROBISON-TOUGH PICKINS
- N136 A B C ROY SNECK AND CARSON ROBISON-TWILIGHT ECHOES
- 3/12/28
N137 A B C ROY SNECK, guitar - ITCHING FINGERS
- note-Above was to be issued on Ed. 11040, coupled with N138. It was issued on Edison (vertical) 52287, master number 18300. Take that was employed for the Ed. vertical is not known.
- N138 A B C ROY SNECK, Ukulele - TWELFTH STREET MAG
- note- Above was to be issued on Ed. 11040, coupled with N137. It was issued on Ed. (Vertical) 52287 with master # 52287
- 3/13/28
N139 A B C J GREEN NOVELTY MARIMBA BAND-SOUTHERN ROSES WALTZ
- N140 A B C J GREEN NOVELTY MARIMBA BAND-WEDDING OF THE WINDS
- 3/15/28
N141 A B CHARLES HARRISON, tenor - MACUSHEA
- N142 A B CHARLES HARRISON, tenor - MOTHER MACHREE
- 3/16/28
N143 A B FELIX VIVIER, clarinet-ENCHANTRESS VALSE
- 3/21/28
N144 A B CARL FLESCH, violin - PRAYER (Handel-Flesch)
- N145 A B CARL FLESCH, violin - PASTORALE (Handel-Flesch)
- N146 A B CARL FLESCH, violin - MARCH (Handel-Flesch)
- N147 A B CARL FLESCH, violin - ARIA FROM "PUR DICASTI"
- 3/22/28
N148 A B CARL FLESCH, violin - EL FANTO MORINO, SUITE POPULAIRE ESPANOLE

- 3/23/28
N149 A B CARL FLESCH, violin - REVERIE
- note- The above was issued on Ed. 47001, coupled with N152. It was a 12 inch recording. It was also issued on Edison (vertical) 80897, master # 18331A
- N150 A B CARL FLESCH, violin-FRANQUITA SERENADE
- 2/24/28
N151 A B CARL FLESCH, violin - PARADISE-VIENNESE FOLK SONG
- N152 A B CARL FLESCH, violin - BEJRE KATIL-SERENADE DE CHARDA
- note- The above was issued on Ed. 47001, coupled with N149. It was a 12 inch recording. It was also issued on Edison (vertical) 80897, master # 18335.
- 3/22/28
N153 A B CARL FLESCH, violin - JOTA-SUITE POPULAIRE ESPANOLE
- 3/27/28
N154 A B FELIX VIVIER, clarinet- BESSIE CAPRICE
- N155 A B PIONEER MALE QUARTET - SOUTHERN SONGS, MEDLEY
- 3/28/28
N156 A B HARRY RESER, banjo - LOLLY POP
- N157 A B HARRY RESER, banjo - KESSIE KESSIES
- note- the above two recordings were to be coupled on Ed. 11004. They were issued on Edison (vertical) 52269 with master nos. 18344 & 18345 respectively. The takes employed for the Edison vertical are not known
- 3/30/28
N158 A B CHARLES HART, tenor - FLOWER SONG - CARMEN (Ballet)
- N159 A B CHARLES HART, tenor - ON WITH THE PLAY
- 4/2/28
N160 A B WILLARD HODGIN - GUIT KNOCKIN ON THE JAIL HOUSE DOOR
- N161 A B WILLARD HODGIN - THE JUDGE DONE ME WRONG
- 4/4/28
N162 A B WALTER SCANLAN - WHEN I BUILD A HOME
- N163 A B WALTER SCANLAN - HAVE YOU EVER BEEN IN IRLAND IN APRIL
- 4/5/28
N164 A B C PHILHARMONIC STRING QUARTET OF NEW YORK QUARTET IN F MAJOR (AMERICAN) (DVORAK)-MOVEMENT 1 (12 in.)
- N165 A B C PHILHARMONIC STRING QUARTET OF NEW YORK QUARTET IN F MAJOR (AMERICAN) (DVORAK)-MOVEMENT 2 (12 in.)
- 4/6/28
N166 A B THE ROLLICKERS - WE'LL HAVE A NEW HOME
- N167 A B THE ROLLICKERS - SOUTHERN SKIES
- N168 A B C PHILHARMONIC STRING QUARTET OF NEW YORK QUARTET IN F MAJOR (AMERICAN) (DVORAK)-MOVEMENT 3 (12 in.)
- N169 A B C PHILHARMONIC STRING QUARTET OF NEW YORK QUARTET IN F MAJOR (AMERICAN) (DVORAK)-MOVEMENT 4 (12 in.)
- 4/7/28
N170 A B WALTER SCANLAN, tenor- AM! SWEET MYSTERY OF LIFE
- note- Above item was to be issued on Ed. 11031, coupled with N406. It was issued on Ed. Vertical 52286, master # 18376. Take employed not known.
- N171 A B WALTER SCANLAN, tenor-WALTER SCANLAN'S IRISH MEDLEY
- note- Made over 1/18/29, F B
- 4/9/28
N172 A B JOHN BALTZELL, violin - GINGER RIDGE QUADRILLE
- N173 A B JOHN BALTZELL, violin - SOLDIER'S JOY HORNPIPE
- N174 A B JOHN BALTZELL, violin - S.J. RAFFERTY REEL
- N175 A B JOHN BALTZELL, violin - HILLS QUADRILLE
- N176 A B JOHN BALTZELL, violin - FLOWERS OF EDENBURGH-HORN-PIPE
- N177 A B JOHN BALTZELL, violin - WOOLLEN QUADRILLE
- N178 A B JOHN BALTZELL, violin - THE EMMETT QUADRILLE
- note- Above has calls by S.C. Shulls
- 4/10/28
N179 A B JOHN BALTZELL, violin - ARKANSAS TRAVELLER
- note- Above has calls by S.C. Shulls
- N180 A B JOHN BALTZELL, violin - SCOTCH REEL
- note- Above has calls by S.C. Shulls
- N181 A B JOHN BALTZELL, violin - PADDY RYAN'S FAVORITE IRISH
- note-Above has calls by S.C. Shulls
- N182 A B JOHN BALTZELL, violin - KENION CLOG
- 4/11/28
N183 A B JOHN BALTZELL, violin - HIGHLAND FLING
- N184 A B JOHN BALTZELL, violin - STARLIGHT WALTZ
- N185 A B JOHN BALTZELL, violin - PANDORA WALTZ
- N186 A B GOTTMANN'S ZITHER TRIO - VERGEGEN DER JUGEND
- N187 A B GOTTMANN'S ZITHER TRIO - GO KEHR ZURUCK, DU SÜßER TRAUM!
- 4/12/28
N188 A B HARRY RESER'S ROUNDERS-I DON'T KNOW WHAT TO DO
- N189 A B HARRY RESER'S ROUNDERS- HEY! HEY! HAZEL
- N190 A B THE PONCE SISTERS - IN THE EVENING
- N191 A B THE PONCE SISTERS - BELOVED
- 4/13/28
N192 A B AMERICAN CONCERT ORCH.-SECOND HUNGARIAN RHAPSODY -PART 1
- note- Above item which was a 12 inch recording was to be issued on Edison 31002, to be coupled with N 193. It was issued on Edison (vertical) 80895, master number 18400. Take employed for vertical-not known
- N193A B C AMERICAN CONCERT ORCH.-SECOND HUNGARIAN RHAPSODY -PART 2
- note- Above item which was a 12 inch recording was to be issued on Edison 31002, to be coupled with N 192. It was issued on Edison (vertical) 80895, master # 18401. Take employed for vertical-not known.
- 4/14/28
N194 A B THE EDISONIANS - SKATER'S WALTZ
- note-Above item which was a 12 inch recording was to be issued on Edison 31001, to be coupled with N 195. It was issued on Edison (vertical) 52293, master number 18404. Take employed for vertical-not known.
- N195 A B THE EDISONIANS - VALSE BLUETTE
- note-Above item which was a 12 inch recording was to be issued on Edison 31001, to be coupled with N 194. It was issued on Edison (vertical) 52293, master number 18405.

 * SMALL CHANGE *
 * BY *
 * WOODY BACKENSTU *

Do you remember the first Esquire Jazz Book in 1944? On page 77 was the first mention I had seen that Red Nichols played off & on for Vincent Lopez. This opened the possibility that Red made several records for Lopez, & the search was on to find a Nichols solo on one of the many Lopez recordings. Success arrived in the form of OK 40586 by VINCENT LOPEZ AND HIS CASA LOPEZ ORCHESTRA

OK 40586 couples "Song Of The Flame" (74049) and "Rhythm of the Day" (74050). No solo is heard on the first side, but a beautiful rendition can be heard on "Rhythm". Red listened to the record and confirmed his presence. Here my information ends. Readers, can you help out? What was the recording date. Were other tunes cut at this session?---of particular interest would be masters 74051/2. Were there other Lopez sessions with Nichols?

According to Delaunay's New Hot Discography Red Nichols was present for only 1 session by THE GOOFUS FIVE: OK 40423, "Yes Sir, That's My Baby" (73432)/ "Honey, I'm In Love With You" (73433). I know that the trumpet man usually listed for this group, Bill Moore and Chelsea Quealey, have been mistaken for Nichols and vice versa. But I still thought that OK 40841, "Lazy Weather" (81015)/Vo-Do-Do-De-O Blues" (81016), by this group was worth checking. Red listened to "Lazy Weather" and said he did the cornet work. The next master, "Ain't That A Grand and Glorious Feeling?" (81017), by RUSSELL GRAY AND HIS ORCHESTRA may belong to the GOOFUS FIVE session---I note in the October 1951 issue of Record Changer there was a speculation as to the presence of Bix on this one. Do these statements stir any comments among the readers? What about the personnel for these sides by the GOOFUS FIVE?

One more OK 40841 session. Red Nichols is sure he made the following recordings on April 15, 1927 by THE HAPPY HOUR ORCHESTRA which credits Fred Rich as director. "I'm On My Merry Way" (80734) on OK 40816 "Rosy Checks" (80735)/My Idea of Heaven" (80736) on OK 40811. These masters, on the same day, preceded "One Sweet Letter from You" (80737)/"Fifty Million Frenchmen Can't Be Wrong" (80738) by SOPHIE TUCKER with MIFF MOLE'S MOLERS. Maybe the HAPPY HOUR gang also included Miff Mole, Jimmy Dorsey, Joe Tarto, Ted Shapiro, Eddie Lang and Vic Berton.

Inadvertent omission from my last column in the 2nd paragraph, after "The details follow"-- the following was omitted.

GEX 313 & a-Don't Be Angry With Me - Charles Hart (vo)

GEX 314 & a-Boys Sue-Charles Hart(vo)

I might also clear up a minor point. Where I listed GEX 311, a, & b this was a short cut for masters GEX 311, GEX 311a and GEX 311b. The way it was printed, GEX 311a & b, indicates only two masters, not 3.

Send your comments to me at 37 N. Girard St., Woodbury, N.J.

 * LILLYN BROWN *
 * Emerson's BY Len Kunstedt *
 * first female Blues Singer *

Lillyn Brown (Wanda, maiden name) was born in 1885, Spaulding County, Atlanta Georgia. Father was an Erie Iroquois Indian named Ben Wanda. Mother was Janisse Wanda, French, and a school teacher at Norris Brown College in Atlanta. Lillyn was the only child.

Lillyn's first performance was at age 3 when she recited a poem in church on Easter Sunday. At age 9 she sang and was accompanied by a 9 piece white English girl string orchestra. She was billed as an Indian princess. The act went on for two years. At age 11 she became a member of the Queen City Minstrels who played under the top. She received the high salary of 12 dollars a week for her song and dance. Her small girlish voice broke it up when she sang "Because". Lillyn also did some acting in Ohio as a sambo (Country boy). She became the "youngest interlocutor in the world" at age 11. Her act was an overnight sensation. For the next 12 years she worked in Florida at Barters Beer Garden. At 22, while she was in Memphis, Lillyn took on Dramatics she had a partner, Simmons. Was a big star in 'Harvest Moon' at the Dixie Theatre. She became a successful male impersonator later on and her big hit was "If I Was Only Pierpont Morgan". According to Lillyn, she sang the first blues on a stage at the Little Strand in Chicago (1908). In the late teens and early twenties Lillyn was a member of a vaudeville team of Brown & Demont. Her first recordings were made for Emerson in 1921. Her voice also appeared on the Regal label as 'Mildred Fernandez'; On Oriole as 'Fanny Baker' and on Medallion as 'Maude Jones'. The personnel on the photograph which appears on our front cover were Eddie (Cutie) Perkins -drums; Garvin Bushell - clarinet; Ed Cox - cornet; _____ Demont - trombone and Johnny Mullins -Violinist. Both Cox & Mullins are deceased and Demont is just posing with the trombone. We would like to thank the 'Institute of Jazz Studies' for the biographical material. Garvin Bushell aided in identifying the photo. Lillyn Brown at present has a secretary position with the Negro's Actor Guild in New York City.

LILLYN BROWN DISCOGRAPHY

Lillyn Brown and her Jazz-Bo Syncopators
 41721-2 If That's What You Want Here It Is Em 10386, Or 109'²
 41722-2 Ever Lovin' Blues " Med 8286
 41795-2 Badland Blues Em 10384, Re 9101³
 41797-2 Jazz Me Blues " , Re 9102³

PSEUDONYMS USED:

' Fanny Baker And Her Jazz
 2 Maude Jones And Her Jazzbo Serenaders
 3 Mildred Fernandez And Her Syncopated Syncopators.

Oriole 109 is a fourth take.
 On Regal 9102 title reads 'The Jazz-Me Blues.

Abbreviations:

Em-Emerson, Med-Medallion, Or-Oriole

 * LOOKING BACKWARDS *
 * A COLLECTION OF RECORDING STAR *
 * ODDITIES *
 * COMPILED *
 * BY *
 * BOB COLTON *

AL BERNARD once wrote a song about his favorite pup....LITTLE JACK LITTLE's father was connected with one of the large English manufacturers of motor cars.... FRANK CRUMIT owned a parrot that cackled in his ear and imitated the giggle of his wife, JULIA SANDERSON....ART GILLHAM, the Whispering Pianist, was born on New Years Day, 61 years ago....MORTON DOWNEY was the headline saxophonist with the S.S. LEVIATHAN ORCHESTRA although not a sound came from his horn....EVELYN HERBERT was heard by the great CARUSO when she was a child and so impressed him that he financed her musical education.....ALBERT SPAULDING, violinist would let a perfect stranger handle his \$35,000 Guarnerius violin-but he wouldn't let even a member of his own family touch his pet tennis racquet....REINALD WERRENATH was called Werry by his friends.....PHIL BAKER once refused an offer from the BOSTON SYMPHONY ORCHESTRADespite her weight, KATE SMITH is an ardent water enthusiast and can navigate through the surf at a very fast speed... LES REIS and ARTY LUNN who always stuck together once got sick together....CLIFTON WEBB, Mr. Belvedere of the movies, was once a song and dance man. He made several recordings with LEO REISMAN's ORCHESTRA....OLGA ALBANI had a mania for collecting Roadside signs.....A pun in 1931 had flood in Noah, Ark-ansas being caused by KATE SMITH, JACQUES RENARD and PAUL WHITEMAN-sudden desires to plunge into a local lake.....ED McCONNELL was the son of a minister....JESSICA DRAGONETTE found escape from work in poetry, which she wrote as well as read....ED KIRBERRY was an expert pistol and rifle shot. He coached the police of several New Jersey towns in the science of hitting the bull's eye.....EDDIE LOCHIN's suits, overcoats, topcoats and formal clothes were all made by the same tailor who fashioned the suits of Jimmie Walker the spruce ex mayor of New York.....ABE LYMAN has owned 32 suits at one time.... FRED RICH dressed conservatively and resembled a broker....ISHAM JONES vocalist JOE MARTIN, was auditioned as a favor & made good....Studio wits once burned up MORTON DOWNEY by greeting him with jolly "Hello, DONALD NOVIS.".....BING CROSBY discovered LEONARD (LENNIE) HAYTON's BAND in vaudeville....NINO MARTINI could sing an amazing "F" above high "G" in full voice....HARRY RICHMAN was a sailor during the first World War.....The BOSWELL SISTERS once gave a command performance for King George, then Prince George of England. The Prince, an ardent Boswell Sisters fan, sat crosslegged on the floor, shushed everyone who made a sound, beat rhythmic time on his knee & called loudly for "forty-second Street". DON BIGELOW's BAND once featured a piccolo. They also had a washboard, played with thimbles for rhumbas and tangos... LANNY ROSS is 48 years old.....Radio's 'National Barn Dance' once starred HENRY BURR.....When a Yale track man, LANNY ROSS won the National A.A.U. 300 yard indoor championship and established a new Yale record for the 440 yard dash... In his early years, CARL BRISSON was a milk-peddler with a goat-cart in Copenhagen.....CHARLIE CHAPLIN can write equally well with either hand....MAURICE CHEVALIER picked up a piece of shrapnell in his lung during the first World War.

* FILLING IN DISCOGRAPHICALLY *

Some Items On Black Patti and Richtons

Peter Whelan of New York City contributes information about some fascinating jazz rarities:

The obscure "Dry Bones/Bean & Greens" by Joe's Hot Babies on Paramount also appears on Black Patti.

"Todelano Street Blues" - Black Patti 8046-B as by Ernest "Mike" Michall & His New Orleans Boys. This side is same as ---- Beans & Greens" by Joe's Hot Babies Paramount.

"Sidewalk Blues" - Black Patti 8046-A as by Ernest Michall (clarinet Band). This side is not the same as "Dry Bones". It is however the same band. Chances are the real name of band is Ernest Michall and not Joe's Hot Babies. Maybe all were recorded originally by Gennett & then leased to PM & BP. No MX numbers on BP.

Eliza Christmas Lee's Gennett version of Arkansas Blues appears on Rich-Tone 7016-B as by SADDIE JONES AND HER JAZZERS. Numbers in wax are: 4801B, 767B. Reverse side (7016-A) is "Dapper Dan" by H. Anderson, Tenor with Orchestra Acc. (no Jazz interest).

If any of our readers have Black-Patti recordings which they believe to be unknown discographically it would be our pleasure to document same.

Challenge Jazz

A worthwhile project would be to unmask the pseudonyms which are so prevalent on the Sears Robuck "Challenge" label. Herb Thrune of Milwaukee Wisconsin has uncovered another race Paramount record under a nom de plume on the Challenge label.

"Landlady's Footsteps" (862 4802-2) by CAFE ROYAL BOYS-Challenge 804B (no composer credits listed).. Mr. Thrune reports that the 'BOYS' are actually a female blues singer with an accompaniment consisting of Kazoo, slide whistle (in lower register), banjo and piano. Herb indicates that the above title was listed in INLEI TO JAZZ and JAZZ DIRECTORY as MALLYN LAVIS AND HER RED HOT SHAKERS-vo- with tp, Cassino Simpson - piano, and guitar (Para 1252B), the reverse; "Hurry Sundown Blues" by the same group. No masters were listed for these sides. Herb would appreciate it if any of our readers who own Para 1252B would send him the masters and controls numbers so he could compare same with Chal.804B. Herb gives the following for the reverse: Chal.804A... "Sunshine"... (1002 777B) by Cafe Royal Boys - Fox Trot, Vocal Chorus Albert Warner. "This side has a good trombone and violin however it is not jazz, just popular."

W. Lawrence James (RR#5;p21)
Wait Allen sends us the masters for the following work songs:
W.Lawrence James-Para 12450
Oh Cap'n (4131', 485)
Rever Rousty Song (4130', 486)

Guy Lombardo on Gennett (RR#9)
Chas. E. Lindsley of San Francisco California reviews the following Lombardo item:
"Speaking of the Guy Lombardo Gennett (Cotton Picker's Ball & Mama Gone Goodbye) which was listed in your last issue; I have the companion piece undoubtedly cut at the same session. The titles are: Cy/So This Is Venice Go 5416. I would judge the record was made in the early part of 1924. Actually there is no jazz value there. The band plays in a fast staccato style suitable to the Charleston dancers of that era. There is a 'doo-wacka-do' trumpet present indubitably Leibert's and a long sax solo chorus probably by Carmen. Apparently their next record contract was for Columbia in 1927 when they began to develop "the sweetest music this side of heaven" sound that they are known for today..."

Clark Randall Was An Alias

Chas. E. Lindsley had a rewarding telephone conversation with Matty Matlock who was playing at San Francisco's 'Storyville Club'. He queried Matlock about the Clark Randall Brunswicks and Gil Rodin Perfects that were made when Ben Pollack bowed out and before Bob Crosby took over. Matlock informed that Randall was an alias for singer, Frank Tenille who made one or two sides with the early Bob Crosby outfit.

Mozelle Alderson, Blind James Beck and Oliver Brown

Max Vreede of the Netherlands comments on the above artists. "I just noted on p.23 of issue 8, that Herb Thrune enquires for details of Black Patti "6042". I have the record he names, but it is Black Patti 8004, by Mozelle Alderson and Blind James Beck, not "Anderson" as listed. No matrix numbers appear in the wax or on the label. It is just Mozelle (vocal) accomp. by Beck (piano). Beck also does some talking on the 'Room Rent Blues' side. It's a very fine record.

I have had the 'Oliver Brown from New Orleans' on Bb B-6042. 'Oh You Devil You' has a vocal, accomp. by piano, guitar and bass. "I Ain't Got Nobody" has vocal with piano accomp. only. Brown isn't much of a blues singer, he would do better as a 'crooner' !

A Flood In California

Mr. I.L. Jacobs of San Diego Cal. presents us with some sage advice. "If you have not done so already you should immediately assign one of your staff to sort out the ungodly mess Eli Oberstein is creating with his rock-bottom price LP's which are flooding the super Markets out here! He is using pseudonyms, deliberately mislabelling, etc., and creating havoc with discographies. If you don't start soon, you will never catch up with what he has done! (Incidentally, blame Eli for selling jazz LP's at 69¢ each)

Ed. note: Mr. Jacobs! We fully respect your timely comments. Acc discographer, Anthony Rotante has already done preliminary work trying to sort out and decipher the discographical mayhem that Eli has subjected our suffering researchers to. Anthony would wel-

come statistics and information from all who have purchased any of Oberstein's records which are under Varsity/Allegro/Elite and many other label names. His address is 2059 McGraw Avenue New York N.Y.

Pork Chop Jackson

Harry Lane of Detroit has an interesting Supertone race item which has been omitted from the discography. It is Supertone 9516 and features Pork Chop Jackson, piano with monologue doing Wash-Board Rub and Pork Chop Stamp. The monologue distracts somewhat from the piano playing but it is still a pretty fair record. Does anyone know anything about Pork Chop Jackson?..."

Original Dixieland Jazz Band

Mr. Jean C. Avery of 6 rue Taine Paris 18ME, both authority and student of the early manifestations of jazz is contemplating a book on the history of the Original Dixieland Jazz Band. Anyone who possesses first hand information, souvenirs, pictures and related facts about the ODJB org. should contact Jean.

Victoria Spivey -Addenda

The responsive comments to the Victoria Spivey story which appeared in RR#8 brought forth quite a quantity of interesting addenda. We would like to thank the following researchers for their diligent efforts.

WALTER C. ALLEN, ARTHUR BADROCK, HELENE CHMURA, DEREK COLLIER, BRUCE DAVIS, FRANK DUTTON, HAROLD FLAKSER, JOHN G. HEINZ, KEN HULSIZER, FRANK LAIDLAW DAN L.MAHONY and PAUL B. SHRATSLEY

-9651/2 prob. early May 1926 (FD)
-9678/9 prob. mid May 1926 (FD)
-74260/6 prob. in NYC (FD)
-74275 prob. in NYC (FD)
-574276/77 by Alma Rotter Ok40673- (DLM)

-Files show April 27, 1927 session cut in St. Louis and Oct.28,1927 session cut in NYC (DLM)
-Are you sure you're correct about date of the OK8615 session? I have Sept. 12, 1928 (DLM)
Ed. note-This Sept. 14 date came from Test pressing.

-401114/5 have seen Archey (tbn) suggested (FD)
-Oct. 13, 1928 session: NYC (DLM)
-W401242B cut NYC Oct. 17,1928. also W401243 44 45 (DLM)

-Ha 1087 includes only one side of OK8652. One of the two sides was dubbed to 19197-1 and issued on Harmony. Since this d matrix is a real oldie it could not have been made specially for the Harmony release. It may, therefore, have been made for the Vo release. You may be able to discover the answer to the riddle by looking at a copy of Vo 03260. (DLM)

-"Furniture Man" occupied only one side of Ha 1087; master is 19197 but it's apparently Part 2 as given in Jazz Directory. Reverse is L. Johnson & Spencer Williams Part 2 of "It Feels So Good" (PBS)
-W401246/7 cut Oct.18,1928 NY (DLM)

-According to HD48 both sides of OK 8733 were cut July 3, 1929 not approx. (DLM & FD)

-Same source gives July 10, 1929 for OK 8715 (DLM & FD)

-55853/4 in NYC - Alternate takes (both "1") on HMV 7EG.'085 (EP-issue) (FD)

-56732/5 & 59142/5 in NYC (FD)

-Details of Hi V38609 and 23349 session (from Victor files):
Victoria Spivey & Harold Grey (acc. Porter Grainger, piano and Teddy Bunn, guitar) NY June 26, 1930
BVE-62291 and -92: Gotta Have What It Takes, 1/2 Vi V-38609
BVE-62293 and -94: Baulin' Water Blues, 1/2 Vi 23349 (WCA)

-My files show Vo 1806 1840 session cut c. March 20, 1931. My files also show matrix number prefix to be VO not Vo (DLM)

-According to my book, Vo 1821 session cut c. April 21, 1931 (DLM)

-The trombonist Elmer Crumilly on Vo 1821 has a familiar sound. Could this be Elmer CRUMBLEY of Lunceford fame - Trummy Young's sidkick? (FD)

-C1567/68 (Vo 03405) has artist credit as you give it; but 03366 is as: VICTORIA SPIVEY AND HER CHICAGO FOUR (My copies, same taken.) (WCA)

-C1567/70 cut in Chicago (DLM & FD)

-Add the following unissued items: Victoria Spivey - acc. trumpet, piano, drums. Chicago, July 8, 1937
C 1963 He's My Souffler
C 1964 Down Hill Pull (DCA WCA)

-C1965/66 cut in Chicago July 8, 1937 same inst. as above (WCA)

-Add the following unissued items: Victoria Spivey - acc. sax, piano, drums (plus clarinet on #)
Chicago, July 21, 1937

C 1969 Shake Your Can
C 1970 Witchcraft Blues #
C 1971 Time Ain't Long
C 1972 Don't Love No Married Man (2 takes of all the above were recorded) (DCA WCA)

-20793/96 cut NYC Mar 12, 1937, not approx. (DLM & FD)

-20793/96 date: files indicate a payment made to "Porter G."; may be a clue to personnel. (WCA)

-Vo 03505 One Hour Mama (20793) label just shows "Victoria Spivey"-no composer shown-band seems to be trumpet (prob. Lee Collins) 2 or 3 sax, piano, bass & clarinet (probably one of sax section). No drums can be heard. The reverse is Got The Blues -"Victoria Spivey"... is the artist, composer-Adrian Harris, acc. tp, cl, ts, bs, piano. No drums are aurally evident.

-Bob Koester in May 1954 Record Changer quotes Kimball Dial as having recorded with Spivey. Perhaps Dial is the clarinet on the Chicago sides in 1936-37 (PBS)

(to be continued in our next issue)

DUE TO SPACE LIMITATIONS THE

BLACK SWAN CATALOGUE

WILL NOT APPEAR IN THIS ISSUE.

CONTINENTAL JAZZ DISCOLOGY

A COLUMN DEVOTED TO THE DISCOGRAPHICAL DEVOTEES OF EUROPEAN RECORDED JAZZ WITH ESPECIAL EMPHASIS ON THE PERIOD ENCOMPASSED BY THE GREAT WARS

BY HAROLD FLAKSER

ADDITIONAL RECORDING DATE CORRECTIONS AND ADDITIONS TO THE NORWEGIAN JAZZ DISCOGRAPHY BY BIRGER FORMO IN JAZZ MONTHLY *

*Note: For background details of Norwegian jazz recordings, see: Jazz Monthly, Vol.1, Nos.:10 -- Dec., 1955, p.26; 11 -- Jan., 1956, p.26; 12 -- Feb.1956, p.26, col.68; Record Research, Vol.2, No.3, Issue 9 -- July/Aug., 1956, pp.15-16.

In reply to a query re the precise recording dates of the sides by Jacques Butler, Funny Boys and Alf Sjøgaard (all recorded in Oslo), Mr. Bodil Russ of the Norsk Komponistforening, has supplied this discographer with recording date details that are at variance with all heretofore published data:

- a) The Jacques Butler sides, viz., QNA:520/1 on HMV(N) A.L. 2701 were recorded Feb. 14, 1940 -- not 1938, the date given by Delaunay's "H.D." (1943) and by "J.D." (Vol.1); nor in 1939, the date given by Mr. Formo.
- b) The two sides by the Funny Boys, viz., NW:2837/8 on Od(N) D432 were recorded not in 1935 (the date given by the immediately above-listed three sources) but on Jan. 26, 1938. Od(N) D3443 is listed by Mr. Russ as yet another issue on which these two sides appeared.
- c) Finally, the recording date of the 2 Alf Sjøgaard sides, viz., NW:3018/9 on Od(N): ND-3804 and on 290308 (adverted to in the last issue of "R.R."), is given as June 17, 1941.*

*Note: In consequence of the data supplied it would appear that this discographer was correct in stating that these latter two sides were probably early German-occupation-period-recorded. The consensus of evidence in respect to the number of sides recorded by Odeon, in Oslo, during the 26½ month period preceding the German invasion, points to an approximate 6 sides per month theoretical average. The first 2-year period of the occupation saw an approximate 75% reduction in recording activity by Odeon.

A typographical omission in the last issue of "R.R." (incompleted last sentence on p.15) should be noted here. This should read: "Aural evidence indicates the record section to be constituted by an AS and TS, played, probably respectively, by Per Nilson and Graham Paulsen".

MADAME TUSSAUD'S DANCE ORCH.*

*Note: For background details see: Jazz Monthly, Vol.1, No.9 -- Nov., 1955, p.29, col.59; No. 12 -- Feb., 1956, p.26, col.69; Record Research, Vol.2, No.3 -- Issue 9, July/Aug.1956, p.15.

Additional, though incomplete, personnel and instrumentation details have been located by this discographer for these obscure Edison Bell recordings*

Madame Tussaud's Dance Orch.: Ldr. TS, Vln:Stanley Barnet; As,clt: Harry Constable, Dan Levy; Tpt: Billy Farrel; Tbn: ?; P.Acc: Jack Dent; B: Alan Forman; Dms, Vcl: Nat Harris.

*Note: The above-listed personnel may not be the actual personnel employed by Barnett for his E.B. recordings; however, these were the musicians employed by Barnett at Madame Tussaud's as of approximately, May, 1933. It is more likely than not that these musicians probably formed at least the nucleus of Barnett's E.B. recording group. Mr. Jenkinson's suggestion that the vocalist on the "Sophisticated Lady" side "could be Harry Bently", is incorrect. Bently was in no way connected with the Barnett Orch. at that time, having been employed as drummer and vocalist with the Lou Praeger band at Ciro's and Romano's in London. Can any of our readers supply the name of the trombonist?

GEORGE CHISHOLM: CORRECTIONS TO Col. 53 of JAZZ MONTHLY - Vol.I, No.8 -Oct. 1955, p.26

Mr. McCarthy's statement that "Archer Street Drag" is really master number DR2986, is incorrect. The title corresponding to DR2986 is, as per the J.D. listing, in fact, correct. The title corresponding to unissued matrix number DR2986 is "No Smoking". A Take -2 (unissued) De(E) test pressing of the DR2986 side is in possession of this discographer; and the title given clearly is "No Smoking" -- which theme definitely is similar to the issue DR3078 version.

Takes issued for DR:2985, 2988, 2989, 2990, 3077 and 3078 are: -1, -2, -1, -2, -1 and -1, respectively. Can readers supply details of possible alternate takes issued other than those cited?

FRED ELIZALDE: PERSONNEL CORRECTION TO De(E) K669 (J.D., Vol. III, p.383)

GA:3882-3/3-3 Rhythm, Past and Present (Pts. 1 and 2) De (E) K669.

These two sides, recorded in London, Jan.26, 1932, are incorrectly listed in J.D. (Vol III, p.383) as piano solos. In point of fact, these two sides were interpreted by an especially assembled studio combination for recording purposes only. The personnel follows:

Christopher Stone and Fred Elizalde & His Orch.: Ldr., p.:Fred Elizalde; Clt: ? Thurston; Vln: Reggie Pursglove; Tpt: Frank Wilson; Tbn: Lew Davis; As: Mickey Lewis; Ts: Rex Owen; B: George Gibbs; B.J.: Len Fillis; Dms: Bonnie Gubertini; Commentary: Christopher Stone.

"THE NEW YORKERS"

p.446: The complete personnel of "THE NEW-YORKERS" has been definitely established by this discographer; although the instruments played by 2 of the musicians have not thus far been determined:

"The New-Yorkers": Ldr, b.j: George Garhart; As, clt: Danny Polo; Ts: Andy Foster; Tpt: "Baz" Bazell; p: Jack O'Brien; Dms: Dave Tough; Tbn: ? ; Souz (or Tu): ?

The last 2 musicians comprising "The New-Yorkers" were Herbert Germain and Milton Allen; but it is not known which of these 2 played tbn and who played tuba. Interviews with Bud Freeman, Pee Wee Russell, Jimmy McPartland and Harry Gluck with a view to determining the instruments played by Germain and Allen proved unavailing. Can any of our readers supply any further information re these 2 musicians? Pianist Jack O'Brien is believed to be resident in Hartford, Conn.; and an attempt will be made by your "Le Jazz Hot" discographer to contact Mr. O'Brien for these missing details.

The two titles constituting Tri-Ergon TE5135 (p.447) and unlisted by Mr. Lange are: Pretty Girl/ The Song Is Ended (Waltz). Details re the corresponding matrix numbers for these two titles are unavailable, although Mr. Lange gives the matrix nos. for these 2 sides as M:01164 and 01166.

Six additional unlisted sides by "The New Yorkers" recorded in Berlin (1927) for Tri-Ergon, should be noted: It All Belongs To Me/A Siren Dream TE5108; Music And Moonlight/My Sunday Girl TE5109; I'm Living On Love/ There's A Cradle In Caroline.

An error on Mr. Lange's part with respect to the correct couplings of TE:5136/7 should also be noted (p.447). Correct to read as follows:

M 01167 Clarinet Marmalade / M 01169 One More Night	TE 5136
M 01168 Smile / M 01170 It's A Million To One-You're In Love	TE 5137

Address all inquiries to:
Mr. Harold Flaker, 8100-Bay Parkway, Brooklyn 14, New York, U.S.A.

* PIANO ROLL DISCOGRAPHY *

Charles "Cow Cow" Davenport

One of America's great exponents of Blues piano interpolation was "Cow Cow" Davenport who's colorful career captured the imagination of many. Although his death is a recent happening, those of us who collect his recordings and admire his distinct stylings regard him as a legend. His name to be placed next to Cripple Clarence, Speckled Red, Montana Taylor and so many others whom were part of the musical panorama of the Chicago barrelhouse blues era.

Davenport was known to have made at least 5 music rolls (Oct 1925/ June 1926), four of them being his own compositions. If any of our readers know of others please send us details. We would also like to have more complete information on the following rolls. Our listings are second-hand as they come from Vocalstyle supplements which neglected to list the roll numbers. The Vocalstyle rolls are:

Cow-Cow Blues "Davenport" (Oct. 1925); Fifth Street Blues "Davenport" (Feb. 1926); Hurry And Bring It Home Blues "Davenport" (Feb 1926); He Sho' Don't Mean No Harm "Davenport" (May 1926); and Get It Fixed "Williams" (June 1926). Both John Baker and your editor have rolls with unlisted player-credits on the Imperial label. These rolls may very well be the same as the Vocalstyle Davenports. John's roll is Cow Cow Blues. John was told by Stan Blackman, a noted collector of music rolls, that Davenport had told him that he cut rolls for Imperial and that one of them was 'Cow Cow Blues'. Your editor's roll is 'Get It Fixed'.. Imperial X5858.

Our next column will include additional information on rolls of Blythe, Gerishwin, Thomas & Jelly.

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BOB COLTON
680 Willoughby Ave.
Brooklyn 6, New York

All Over Me" and "Brownskin, Who For You?" and together with A.J. Piron they opened his first "song factory" upstairs over a cabaret. He attracted his customers with his songs, selling them on the streets at 10 cents apiece. The first of which gained quite an impression was "Brownskin." Ramick of Detroit made him a fancy offer, but he refused to sell. Came to Chicago in 1917 with a new tune, "You Can Have It, I Don't Want It," which he sold to the McKinley Music company to pay expenses and eight years later he purchased his song back from them after becoming successful. Operated a music shop in the Vendome theatre building in the Windy City, where he sold his own music. So great was his rise to fame that he was beckoned to come to Broadway. He did. His first year in Tin Pan Alley netted him a little more than \$100,000 and his business grew to such enormous proportions that he expanded his offices to an entire floor.

Married Eva Taylor, a talented songbird, in 1922. She at that time was in "Shuffle Along," and her splendid ability as a soloist had been a great inspiration to him. They have three children, Clarence Jr., 8; Spencer, 5; and Irene, 3. They live in a beautiful bungalow, 171-37 108th Avenue, Jamaica, L.I. valued at \$20,000. It is delightfully furnished and a credit to the famed music publisher. Mr. Williams' mother and brother reside with him.

At the present time Mr. Williams is devoting most of his time to radio work and he and his wife are regular daily contributors to the National broadcasting network. He is the peer of song writers.

March 1934 "Washington Tribune"

Those who are interested in music and are aspiring to be song writers some day should know a little about the life of one Clarence Williams, the world's greatest Negro song writer and composer. His life is proof that the old saying "Where there is a will there is a way" is more than just a mere phrase.

Mr. Williams is president of the Clarence Williams Publishing Co. of NYC. He is at present, taking a vacation from his business duties and finds rest in accompanying his wife, Eva Taylor, radio's sweetheart, who is appearing at the Lincoln Theatre this week.

Clarence Williams' life is one of excitement, adventure, hardships and romance. He sits and plunks away on the piano at the Lincoln in such a humble manner that one would not guess that he is one of the most financially-able song-writers..

Born thirty-six years ago of farmer parents in the little country town called Plaquemine in the state of Louisiana, Mr. Williams, now a successful composer and business man, still dreams of his boyhood days when he roamed the country looking for a piano so he could play it. But let Mr. Williams speak for himself: "I first had a yearning to play the piano at the age of eight. The pianos were so scarce around Plaquemine that I had to go five miles on foot in order to satisfy my yearning. I became such a pest to people who owned pianos that whenever they would see me coming, they would say, 'Look up the piano, here comes the music bug.' I soon outgrew Plaquemine and went to New Orleans. There I found a job as master of ceremonies and singer, although I was but a boy."

"In 1913 I began to try writing songs and setting them to music. I composed a song called 'You Missed A Good Woman When You Picked All Over Me.'

I sold the first copies of that song by

canvassing from house to house in New Orleans. I sold about 5000 copies the first six months at ten cents a copy. My song became so popular that I was soon getting orders from the five and ten cent stores throughout the South...."

December 1935 "Afro-American"

Story behind Sugar Blues
Clarence recalled:

"I opened office in New York. A woman, Lucy Fletcher, a needy mother of five children, came into my office one day with a song and asked me to set it to music for her. I re-arranged some of the words and set it to music and put it on the market. That song was 'The Sugar Blues' Mrs. Fletcher made over ten thousand dollars on that song and is still getting returns."

An interesting insight into the life of a song can be seen in the history of "Sugar Blues" a song hit that had been resurrected and converted into a motion picture by the same name by Clyde McCoy for the Warner Brothers Picture Corp. "Sugar Blues" is one of Clarence Williams' mystery songs. It has made fame & fortune for three artists. It was written in 1918, during the war time, when sugar was scarce. Mrs. Lucy Fletcher, who had never written a song before, asked Williams to set the words to music. This was done and it enjoyed a good bit of popularity. The song was then forgotten. Sarah Martin, well-known blues singer came along two years afterward looking for some material for her vaudeville set.

Williams played a half dozen songs over for her but nothing seemed to strike. Then she spied the title of "Sugar Blues" on the counter and wanted to hear it. The minute she heard it she said, "That's What I Want".

Miss Martin put the song in her vaudeville act and some time later she had a chance to make some phonograph records. Williams got Fats Waller, whom he had under contract at the time to accompany Miss Martin.

Something happened on the recording day and Waller did not show up. While waiting for him, Williams was rehearsing Miss Martin, and the recording manager, Justin Ring, asked Williams why he didn't make the record himself.

At first Williams said he would rather not, but after Ring insisted he consented. The record sold into the thousands and Sarah Martin who sang it made a fortune and gained fame.

Then came Leona Williams, Johnny Dunn, Clyde (Sugar Blues) McCoy and others who prospered because of "Sugar Blues".

The preceding write-ups about the fabulous Clarence Williams has just begun as it is the intention of Record Research to present more CW information in future issues.

Today

Clarence just celebrated his birthday on Oct. 8th however the year itself has been a tough one for him.....In May he was struck by a taxi. The shock caused blindness. We are happy to report that he has been slowly regaining his sight. Any of his fans who would like to wish him the best can write to him at 717A Madison St. Brooklyn N.Y.

* WANTED WANTED *
* RECORDINGS BY FESS WILLIAMS *
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Form 3547 Requested

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